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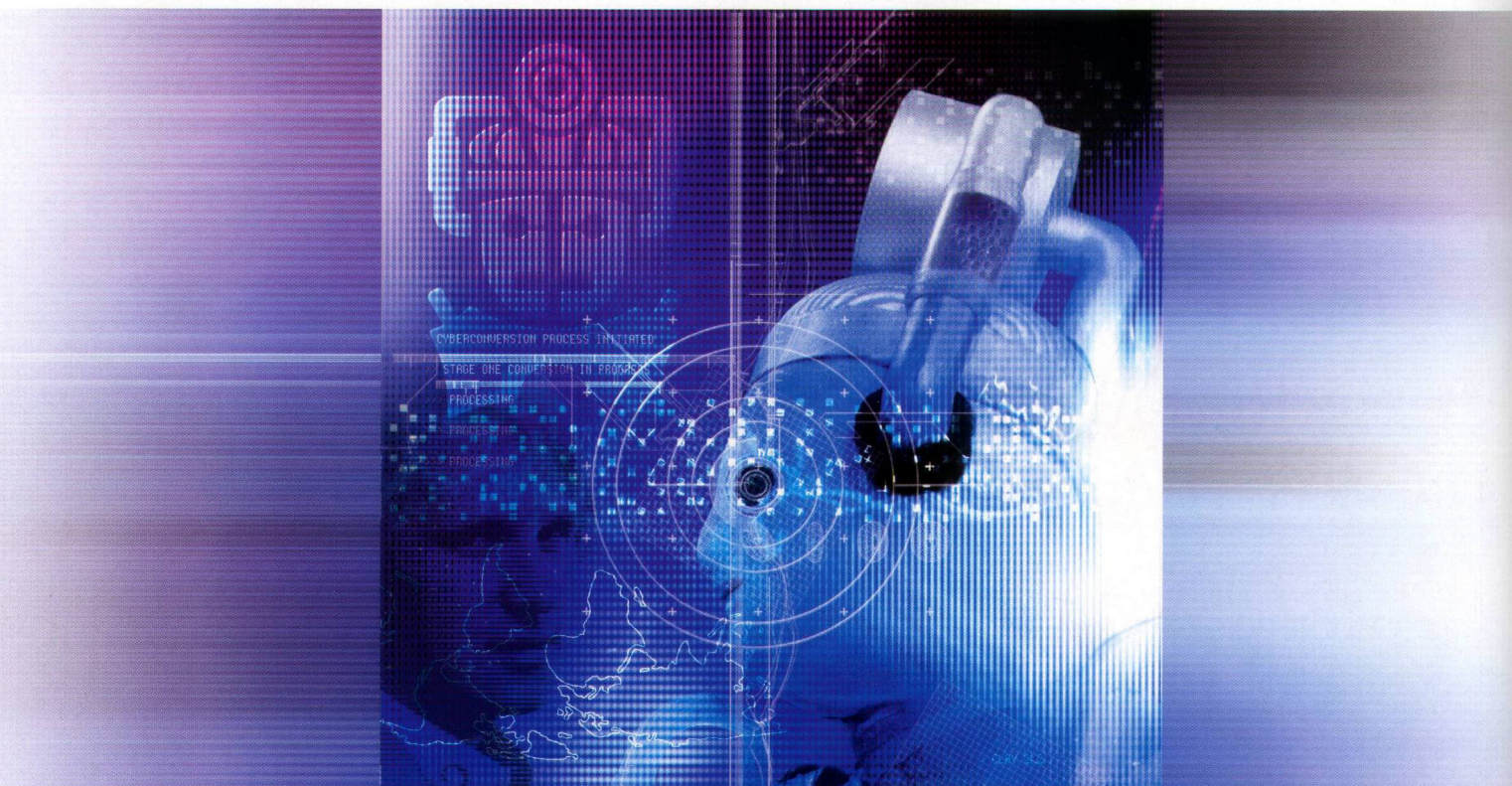
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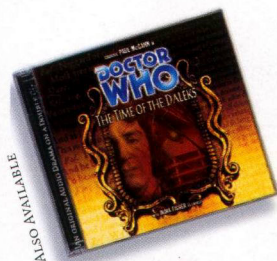
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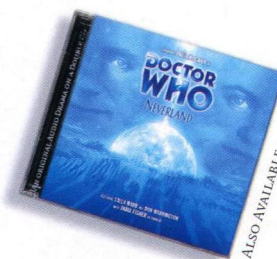


PETER DAVISON & SARAH SUTTON
IN



DOCTOR WHO

SPARE PARTS



A PLAY BY MARC PLATT. FEATURING SALLY KNYVETTE AND DERREN NESBITT.
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FEATURES

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The winner takes it all! Or put another way, the winner gets nothing – except recognition and a little respect. Oh, and an opportunity to thank us all for voting ...

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Marco Polo's duplicitous Tegana – alias actor Derren Nesbitt – recalls monkey mishaps in the Gobi!

44 Life after death

He played with guns, he stole and he probably used rude words sometimes. And what did he get? A bag of gold dust, a free resurrection and a pat on the back! No wonder Chang Lee actor Yee Jee Tso is all smiles ...

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Editor's letter ST AGGEDOR'S PARISH NEWS

You know, I really ought to stop filling these editorials with useful little notes and bits of relevant information and get back to the good old days of stupid anecdotes, shouldn't I? Ah well, there's just too much I need to tell you this time around, so listen up, flock ...

Firstly – and we're really very sorry about this – The Complete Third Doctor Special had its release date moved after the last issue went to press, so for those of you who've been scouring your local WHSmith since July 11, and scowling at our uselessness, please go back and have another look. As you'll see from our ad in this issue, it was actually released at the same time as this issue – July 25 – so you should be able to get your hands on a copy right away. Sorry again. We think it's worth the wait, though!

Nextly, we're after some stuff from you. We reckon it's about time we re-opened The Fanzine Trap again, so we'd like to see as many of your home-made magazine masterpieces as possi-

ble, please. Send them to the usual address, marked 'Fanzine Trap' – along with details of how to obtain the fanzine and its price – and we'll review them to within an inch of their lives in a future issue!

Lastly, and in response to a number of your letters, we're hoping at some point soon to print a definitive list of all the Doctor Who fan groups that currently exist in the UK. We'll be liaising with the Doctor Who Appreciation Society to compile our list, but we're aware that there are a lot of groups who aren't affiliated with the DWAS and we'd really like to hear from them. Send us whatever contact details you'd like printed, where your group is based and how many members you have and we'll do the rest. Probably with a big gaudy map or something!

And thus ends this month's sermon. Barely even room for a poor pun that tenuously ties in with one of this issue's features.

What rhymes with 'poll results' ...?

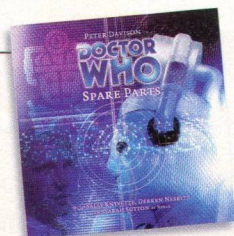
Clay

Coming Up...



Spare Parts

an audio drama by **Marc Platt**



Released on 29 July

Featuring The Fifth Doctor and Nyssa
Enemies Cybermen

Setting Mondas

You'll like this if you like... Dark City,
Metropolis, When the Wind Blows, The Tenth Planet
Listen out for a jaw-dropping twist that may
change the way you view the Cybermen forever...

The Doctor Peter Davison

Nyssa Sarah Sutton

Doorman Allan Sally Knyvette

Thomas Dodd Derren Nesbitt

Dad Paul Copley

Yvonne Hartley Kathryn Guck

Frank Hartley Jim Hartley

Sisterman Constant Pamela Binns

Mrs Ginnberg Ann Jenkins

CyberLeader Zheng Nicholas Briggs

Music Russell Stone

Producers Gary Russell & Jason Haigh-Ellery
and Jacqueline Rayner

Director Gary Russell

The Doctor and Nyssa arrive in an underground city on a frozen planet drifting light years from any star. It all seems strangely familiar – the oppressed population gradually replacing their bodily organs with manufactured parts in a desperate attempt to avoid extinction. Artificial organs are all the range on Mondas. And silver is back in fashion, no doubt. The arm of the law is digging up the graveyard – and the Mondasians are heading for a very nasty future. The Cybermen are just beginning...

Nyssa is determined to rescue the people of Mondas, but the Doctor insists that they mustn't interfere – not this time. Things are getting serious. Must the Mondasians decide their future for themselves? Or will the Doctor have a change of heart? Why are the authorities hunting down Nyssa? Will her defiance cost an arm and a leg? And whatever became of Crewman Donald Philpott – the first man to set foot on the Surface? It seems that the TARDIS crew might not be leaving Mondas intact...

Spare Parts is the second Big Finish audio drama penned by Ghost Light scripter and *New Adventures* author Marc Platt. "On the day that we finished recording *Loups-Garoux*," he recalls, "[co-producer] Gary Russell asked me if I was going to write a story for Colin Baker or Paul McGann next. I'm notoriously slow – or nervous – over submitting ideas. The gestation period involves a lot of sitting about, drinking tea, listening to opera, or defrosting the fridge! So, Gary suggested a follow-up story to *Loups-Garoux* featuring the return of Pieter Stubbe; after a lot more gestating,

researching Romanian gypsies, and fifteen Ring Cycles, I decided that Stubbe was best left alone while he was on a roll. Gary was despairing, I think, so he sent me an e-mail asking: 'Have you any thoughts on Cybermen in a *Genesis* sort of way involving the Fifth Doctor and Nyssa?' My first reaction was panic – in that any Cyber-Genesis story would immediately be compared to the Dalek equivalent – but terror should never get in the way of vanity..."

In *Spare Parts*, we see several steps on the Cyber-evolutionary ladder, which culminate in the creation of the Cybermen themselves. Might *Spare Parts* do for the Cybermen what *Genesis of the Daleks* did for the Daleks? "Please, no! *Genesis of the Daleks* lumbered the original glorious villains with Davros," Marc cringes, "who was a terrific character in his own right, but it has taken a

couple of decades for the poor pepper pots to trundle out of his shadow. *Spare Parts* is about the origins of the Cybermen, but I don't set up an alternative history. We agreed right

'Spare Parts is a sad and tragic tale. Some of it will shock...'



from the start that *Spare Parts* was a tragedy – that the Cybermen must come about through the best of their creators' intentions, and that there would definitely not be a Cyber-Davros figure being fiendish at the story's heart." And how many Lewis Carroll references should we look out for this time? "Good grief! This must be a first – I don't think there are any quotes from Alice in *Spare Parts*. Damn!"

Spare Parts reunites Peter Davison with Nyssa actress Sarah Sutton again. "Peter is on very good form today," Marc tells me. "He even grabbed a guitar at one point and started singing: 'I am a Cyberman! I



in July/August

Time-Path Indicator

kill as many people as I can!" Indeed, in studio, the chemistry between Peter and Sarah is startlingly evident. There's so much love in this studio ...

"Have you any idea," asks Sarah, flicking through her script, "what this next scene is about?"

Peter grins: "Of course I have! I should know – I am the Doctor!"

"You liar, Peter! You haven't a clue, have you?"

"Nyssa has smuggled a Cybermat into the TARDIS," explains Gary, helpfully, "but she doesn't know it yet. Do you see?"

"I told her it was that!" Peter rolls his eyes. "Tch! Companions!"

"We're rubbish, aren't we?"

"I'm saying nothing," says Gary. "Er – shall we go for a take?"

"Oh bollocks. I've lost the last page."

"And that," laughs Sarah, pointing at Peter, "is a professional actor at work!"

"Are you being ironic?"

"Yes, Peter!" Anyone want to sign a double act?

"Nyssa and the Doctor compliment each other," notes Marc, "maybe because she's intellectually more on his level. She almost mothers him sometimes. There's a great rapport between the two characters – but in *Spare Parts*, once they realise what planet they're on, there's one mutual spectre that's bound to raise it's tousled head ... Some of the fallout from Adric's death has been dealt with elsewhere, so we've kept that aspect fairly toned down, but it's still there as a strong undercurrent. And it certainly governs both the Doctor and Nyssa's actions and reactions."

"Hmm. The Cybermen killed Adric, didn't they?" Ssh! – Peter is thinking. "Why, in *Spare Parts*, must the Doctor interfere? I mean, he might alter the future. Couldn't he just, sort of, leave them to it?"

"No, Peter! If the Doctor leaves the Cybermen to it," observes Sarah, "there wouldn't be much of a story. He has to interfere!"

"Good point. I'll shut up now."

"During *Loups-Garoux*," smiles Marc, "Peter asked if we couldn't just, for once, have a story set somewhere easy to pronounce – like Neasden – and so Mondas does have a prevalence of nice easy British names amongst its inhabitants. I did slip in the 'Emperor Ieyasu of Nippon', though, as a token gesture of defiance! I'm constantly amazed by actors' ability to cope with potentially ludicrous situations in my stories – like the Doctor's somewhat violent encounter with a Cyberhorse in *Spare Parts*. And Nick Briggs relished bringing alive – if that's the right word – those incredibly weird singsong Tenth

different now – our voices are deeper – but it's nice that the Doctor and Nyssa still have such a good relationship. As long as listeners can believe that we still travel about the universe together ..."

"As with any character, you have to find the emotional truth," says Paul Copley, who portrays Mondas citizen Mr Hartley, "which might sound a bit luvvie, but if a script is written well, there is an emotional truth to find." *Doctor Who* must be one of the few TV series that Paul has not appeared in. "The first thing that I remember listening to on radio as a kid was *Journey Into Space*. I was obsessed with it! Science fiction – in fact, anything that has strong, believable characters, like *Spare Parts* – works well on audio, because it feeds off your imagination. Mr Hartley is an ordinary man with strong family values, so I see no reason to camp him up just because this is science fiction."

"A great deal of *Spare Parts*," cuts in Marc, "is the view of the poor bloke on the street with a family to support, whose destiny it is to be reborn as a super-human cyborg in a plastic body containment suit! I wanted to emphasise the monstrous impassivity of the Cybermen – not just the lack of emotion, but the sheer strangeness and terror of people with machine power and machine brains. I hope some of *Spare Parts* is quite shocking."

Alongside Derren Nesbitt, who appeared in 1964 TV serial *Marc Polo*, one other *Spare Parts* guest star may be familiar to science fiction fans: "Blake's 7 makes me feel that I had a career at some part of my life," confesses Sally Knyvette, who played freedom fighter Jenna in the show's first two seasons. "I knew very little about the business back then, so I'd like to

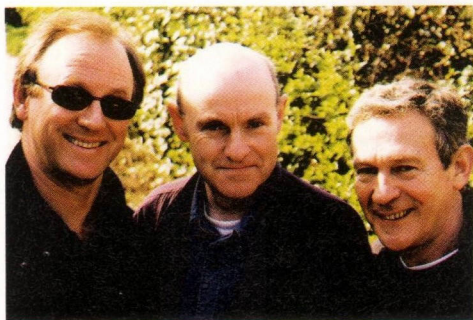


Peter Davison and Sally Knyvette, with Sally's dog. Woof! © B. Cook

think that I've learnt a thing or two in the interim years." And who does she play in *Spare Parts*? "Er – I only read the script yesterday, so I wouldn't say that I'm on top of the character. I've played Doctorman Allan very much off the cuff. She seems to be quite a strong personality, with her own vision for the future. She is trying to save the planet, having created these Cybermen, but she can't control the monsters that she spawned, which is a bit sad, really. I hope to God I haven't overplayed her!"

"I seem to get very lucky with actors," admits Marc. "I am much relieved that *Spare Parts* is in safe hands. I only provide the frame for everyone else – actors, director, editor, composer – to hang their work on. I try to engage listeners, and startle them as often as possible, but listening to *Spare Parts* will be as much of a surprise to me as anyone else. I look forward to finding out what somersaults everyone has produced bouncing off my springboard."

Nonetheless, after *Loups-Garoux*, expectations for *Spare Parts* are high. Might we have a 2002 poll winner on our hands? 🐾 BENJAMIN COOK



Spare pates: Peter, Marc Platt and Paul Copley. © B. Cook

Planet Cyberman voices. Do voices come any more inhuman? All the wrong inflections! You can almost smell the antiseptic."

"I like Cybermen," insists Sarah. "They were my favourite monsters." Does she find it difficult to slip back into character all these years after the TV show? "Oh no – especially not when I'm working with Peter. We haven't forgotten how we finish off each other's sentences. We probably sound slightly

YOUR COMPLETE GUIDE TO THE COMING MONTHS IN DOCTOR WHO

JULY

Thursday 25

Audio drama *Doctor Who: Spare Parts* by Marc Platt [Fifth Doctor & Nyssa] Big Finish

DWM Special Edition # 2: The Complete Third Doctor

Panini Comics, £4.99

Saturday 27

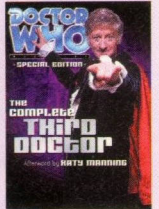
TV *Doctor Who: The Pirate Planet*

by Douglas Adams [Fourth Doctor, Romana & Kg] UK Gold

Sunday 28

TV *Doctor Who: The Stones of Blood* by David Fisher [Fourth Doctor, Romana & Kg] UK Gold

TV *Doctor Who: The Stones of Blood* by David Fisher [Fourth Doctor, Romana & Kg] UK Gold



AUGUST

Friday 2

Webcast *Doctor Who: Real Time (Episode 1)*

[Sixth Doctor & Evelyn] BBCi

Saturday 3

TV *Doctor Who: The Androids of Tara* by David Fisher

[Fourth Doctor, Romana & Kg] UK Gold

Sunday 4

TV *Doctor Who: The Power of Kroll* by Robert Holmes

[Fourth Doctor, Romana & Kg] UK Gold

Monday 5

Soundtrack *Doctor Who: The Enemy of the World* by David Whitaker [Second Doctor, Jamie & Victoria] BBC Audio

Novel *Doctor Who: Camera Obscura* by Lloyd Rose

[Eighth Doctor, Fitz & Anji] BBC Books

Novel *Doctor Who: The Suns of Cares* by Paul Saint

[Third Doctor & Jo] BBC Books

Friday 9

Webcast *Doctor Who: Real Time (Episode 2)*

[Sixth Doctor & Evelyn] BBCi

Saturday 10

TV *Doctor Who: The Armageddon Factor* by Bob Baker & Dave Martin [Fourth Doctor, Romana & Kg] UK Gold

Sunday 11

TV *Doctor Who: Destiny of the Daleks* by Terry Nation

[Fourth Doctor, Romana & Kg] UK Gold

Friday 16

Webcast *Doctor Who: Real Time (Episode 3)*

[Sixth Doctor & Evelyn] BBCi

Saturday 17

TV *Doctor Who: City of Death* by David Agnew

[Fourth Doctor, Romana & Kg] UK Gold

Sunday 18

TV *Doctor Who: The Creature from the Pit*

by David Fisher [Fourth Doctor, Romana & Kg] UK Gold

Thursday 22

DWM 321 on sale

Audio drama *Professor Bernice Summerfield and the Green Eyed Monsters*

by Dave Stone Big Finish £9.99

Friday 23

Webcast *Doctor Who: Real Time (Episode 4)*

[Sixth Doctor & Evelyn] BBCi

Saturday 24

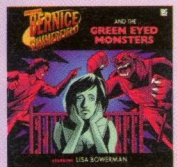
TV *Doctor Who: Nightmare of Eden* by Bob Baker

[Fourth Doctor, Romana & Kg] UK Gold

Sunday 25

TV *Doctor Who: The Horns of Nimon* by Anthony Read

[Fourth Doctor, Romana & Kg] UK Gold



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Camera Obscura

a novel by **Lloyd Rose**



Published 5 August
Featuring The Eighth Doctor, Fitz and Anji
Enemies Sabbath, for a start ...
Setting London (and other parts of England), 1894
You'll like this if you like ... Sherlock Holmes, The Exorcist, The Talons of Weng-Chiang, The Burning, The Adventuress of Henrietta Street, Damaged Goods, Minuet in Hell, The Taint, Relative Dementias
Watch out for a bloody awful poet, who might seem strangely familiar ...

That was quick! Even given the excellent critical reception afforded Lloyd Rose's debut *Doctor Who* novel, it's unusual to see a first-time author recommissioned quite so swiftly. But then, as range consultant Justin Richards declares, "it was obvious as soon as we got a draft, never mind the critical reaction, that *The City of the Dead* was extremely good. Lloyd was keen to do another one, and she had an idea that fitted very well into the thematic development of the Eighth Doctor range."

Rose herself confirms that *Camera Obscura* has been on the cards for quite a while: "I was interested that no one writing the books following up *Henrietta Street* planned to do much with the issue of the Doctor's missing heart – so I volunteered. The way the timing on these things works, this was before *The City of the Dead* came out – indeed, I'd started *Camera Obscura* by that time."

Rose's liking for the more 'radical' strand of *Doctor Who* fiction is evident – indeed, she seems to indulge to an almost Ormanesque degree in putting the Doctor through some rather harrowing treatment ... "Certainly neither of us are for the squeamish, but *Camera Obscura* is about a man who has had his heart torn out. Given that rather traumatic mutilation as the initiating event, I think the book is about what you'd expect."

The novel's late-Victorian setting is one familiar to *Doctor Who* fans from pretty much every medium. Justin Richards points out that "the period is one to which the Doctor is especially suited. It's far enough removed from our own to be romanticised, yet close enough to identify with. It's the

'The big influence here is Hound of the Baskervilles'



period when the industrial revolution starts to become a technological revolution, a period of change and upheaval in society and demographics as well as technology – so a great time to set a *Doctor Who* story."

But is it a setting that the American Lloyd Rose would find herself able to depict? "I know London slightly," states Rose, "I've spent time walking on Dartmoor, and the little village in the book is one that I've stayed in. What I don't know is what the nineteenth century was actually like – that's what the research acknowledgements are for ..."

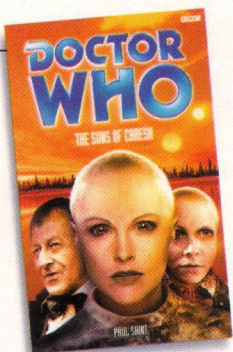
Both the period and the deployment of magic shows evoke *The Talons of Weng-Chiang*, but Rose rather surprisingly declares that it was not a particular influence. "I don't like *Talons*, actually, but I do love the Sherlock Holmes stories. The real influence here is *The Hound of the Baskervilles*." And, perhaps incongruously, Chuck Jones cartoons? Jones is thanked in the acknowledgements, and *Henrietta Street* author Lawrence Miles has been known to expound on the man's genius. Can this be a coincidence? "I

asked Miles some questions about *Henrietta Street* and he answered them," says Rose, "but that's about it. I share his assessment of Jones, who I once interviewed at his home, but then so do most people in my country."

Getting back to *Camera Obscura*, this novel sees recurring villain and heart-thief Sabbath given his most high-profile role thus far. "There's a limit to how long you can keep someone or something in the shadows and maintain interest," says Richards. "That said, I didn't want him brought to the fore unless and until there was a story that merited it. From now on, Sabbath will be more prominent when he appears. Whether he develops and behaves in a way that Lawrence Miles expects or hopes, we'll have to see ..." DAVID DARLINGTON

The Suns of Caresh

a novel by **Paul Saint**



Published 5 August
Featuring The Third Doctor and Jo
Enemies The Vortex Dwellers
Setting Various planets including Caresh and Earth – Chichester, to be exact ...
You'll like this if you like ... Astronomy, Ursula LeGuin, Robert Silverberg's *Dying Inside*, *Doctor Who* and the *Cave Monsters*
Watch out for the worst TARDIS landing ever ...

Doctor Who newcomer Paul Saint, like his flawed hero of *The Suns of Caresh*, Simon Haldane, likes his science fiction. "Sci-fi explores the dramatic possibilities of dealing with the fantastic in a rational manner. There's nothing more intellectually exhilarating than sci-fi done well; the scope for emotional impact is pretty good, too." So, does Saint regard *Doctor Who* as science fiction? "Yes, pretty much. It strays into the territory of other genres, and sometimes it barely pays lip-service to rationality, but this is equally true of most mainstream sci-fi books." Such as those Simon Haldane himself prefers? "I do take the mickey out of Simon – he's like someone who can appreciate gourmet food but is inclined to eat at McDonalds. I'm not exactly sure what I'm saying there, but you can be pretty sure there's some self-mockery involved!"

It's been quite a couple of years for new authors; where has Paul Saint sprung from? "Writing a *Doctor Who* novel is something that I've fancied doing for years. I fiddled around with a few half-baked ideas, but it wasn't until 1999 that I decided to sit down and get to grips with working out an actual plot. By then I'd realised that you can do your own take on *Doctor Who*, with your own quirks and ideas, and you can ignore anything that you don't like! Some early ideas featured the Seventh Doctor, Ace and Bernice, but the overall plot barely resembled the final version. I thought about doing it as a *Missing Adventure*, with a companionless Third Doctor between *The Green Death* and *The Time Warrior*, but then Virgin lost their licence and I forgot about it. I

'The Third Doctor and Jo are my favourite team'



thought about doing it as an EDA – but by the time I'd written the sample chapter, I learned that the range was closed to newcomers. So I finally wrote it for the Third Doctor and Jo – Justin was sufficiently impressed to ask me to submit a fairly substantial rewrite."

"The prose was good and the central idea was intriguing and different," says Richards. "It blended sci-fi, time travel, alien planets and people and mythology into a neat package that was very much the province of the Third Doctor and Jo. The proposal hung around for a while, partly as I had a few Third Doctor books on the go already, partly because I didn't want too many new authors all coming out together at the start of 2002. That's no reflection on the ability or quality of any of those authors; it's just that people like to see familiar names in the mix, too."

"Now that I've finished it," Saint resumes, "I think the Third Doctor and Jo were the absolute natural choice, and I wish that I'd used them from the start! They're my favourite team, partly because they were the ones who were on it when I started watching properly, and

partly because they work so well together. The Doctor has the brains and the physical skills, but Jo is diplomatic and resourceful, and her naivety is genuinely useful at times."

Although it's a sci-fi story with some suitably fantastic settings, the bulk of *Caresh* takes place in the rather more prosaic setting of Chichester, albeit viewed from the perspective of disoriented alien visitor Troy Game. "I had to create the Careshi environment," says Saint, "while Chichester came ready-made – but I wanted to describe it from an alien's point of view, and that was hard work."

"There are some unanswered questions in *The Suns of Caresh*," Saint concludes, "and I have some ideas for a sequel – but it's early days yet!" DAVID DARLINGTON

NEW FORMAT NEW IDEAS NEW FICTION

A NEW UNIVERSE OF STORYTELLING FROM TELOS PUBLISHING!

DOCTOR WHO NOVELLAS

Perhaps sensing the Doctor's deepening mood of introspective melancholy, the TARDIS lands in the most haunted place on Earth: the luxury ocean liner *The Queen Mary*, on its way from Southampton to New York in 1963. But why do ghosts from the past, the present and perhaps even the future, seek the Doctor? What appalling secret is hidden in Cabin 672? And will the Doctor be able to preserve his sanity as he struggles against forces which even he does not fully understand?

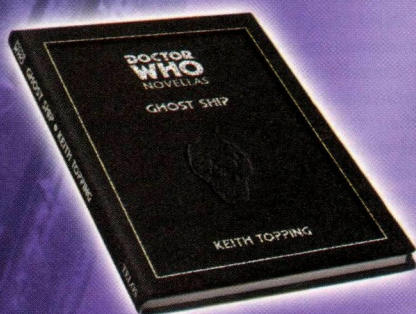
GHOST SHIP

BY KEITH TOPPING

Ghost Ship features the Fourth Doctor in a tale of supernatural horror by popular author **KEITH TOPPING**.

The book is available in two superb editions: a Standard hardback with dark grey cloth-effect cover and silver foil-stamped logo and title; and a signed and numbered limited edition Deluxe hardback. The Deluxe edition features a glossy black, gold flecked cover with inset skull motif and a full colour art frontispiece by Polish science fiction and fantasy artist **DARIUSZ JASICZAK**. Both editions include a foreword by respected anthologist and editor **HUGH LAMB**. All copies of the limited edition Deluxe version come **INDIVIDUALLY SIGNED** by the author, artist and foreword writer.

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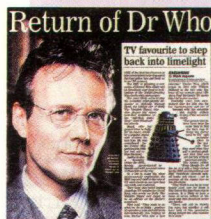
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Gallifrey Guardian

The rumour mill (rpt)



Misleading reports in *Dreamwatch* magazine and the *Daily Express* of 2 July [left] stated that Buffy the Vampire Slayer writer/producer David Fury has

been approached by the BBC to offer guidance on a possible 22-part Doctor Who series to air for the show's 40th anniversary next year, with *Death Comes to Time* producer Dan Freedman apparently linked to the project. In truth, Freedman was in Los Angeles in February of this year merely to observe production of *Buffy* [as revealed in *DWM* 314], and has since announced that, in any case, he is abandoning his proposal to bring Doctor Who back to TV. A BBC spokesman has confirmed that, although a Doctor Who movie is an ongoing project, there is no further news on it at this time. We'll keep you informed of any developments.

Blake's heaven

Avon calling! Doctor Who's seminal seventies sci-fi stablemate Blake's 7 celebrates its 25th anniversary in January 2003. To mark the occasion the series will be making its DVD debut as a joint venture between BBC Video and Fabulous Films. All four seasons will be released in four special box sets, along with a four-part documentary, *The Making of Blake's 7*, which will be produced and directed by 30 Years in the TARDIS supremo Kevin Davies. *DWM*'s Andrew Pixley is also on board as programme consultant. More news as we get it.

Leg it to Longleat

The Doctor Who Exhibition at Longleat House, Wiltshire, is to host another special event on 4 August from 11am – with

Sylvester McCoy, Nicholas Courtney, and another mystery guest in attendance. Other attractions include a merchandise tent, memorabilia tent, costumes, props, and an auction. And the Doctor Who exhibition itself, of course! Entrance to the grounds and gardens costs just £3, and autographs are free! Arrive early to beat the crowds.

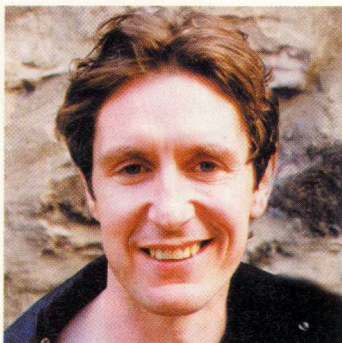
Doc comes to Derby

Derby Industrial Museum is playing host to a new display of props, costumes and ephemera from Doctor Who. Included in the display are a number of rare items that have never been on public display before plus some of the original figures made by Madame Tussauds for their Who tableau in the early 1980s. The museum also hopes to announce special guests and a timetable of related events, including a monster mask making session! The display runs from 13 July to 15 September 2002 and admission is free. For further information, visit www.derby.gov.uk/museums/docs/indusl.htm or telephone (01332) 255308.

BIG FINISH: 2003 AUDIO UPDATE PLUS EXCLUSIVE DVD NEWS!

McGann Speaks!

(No, he really does this time...)



Big Finish Productions has announced some exciting additions to their forthcoming release schedule, which will include some new friends and old enemies on both audio and DVD, in the countdown to *Doctor Who's* 40th anniversary.

The company are set to release a specially-filmed exclusive interview with Eighth Doctor actor Paul McGann on DVD this September. Says producer Jason Haigh-Ellery: "This is our first venture into DVD production, offering a unique opportunity to hear Paul

McGann's thoughts on Doctor Who, so we're very excited and hope this is the first of many Big Finish DVD productions." The DVD, entitled *Big Finish Talks Back: Paul McGann*, has a running time of around 80 minutes and also features McGann's audio companion India Fisher in conversation with Big Finish producer Gary Russell.

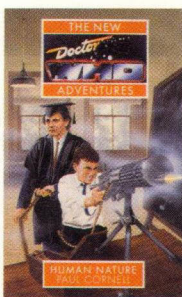
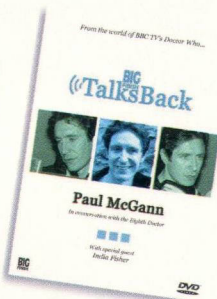
On next year's audio front, following April 2003's *The Dark Flame*, pairing Professor Bernice Summerfield with the Seventh Doctor, Nick Briggs returns in May with Fifth Doctor and Nyssa tale *Creatures of Beauty*. Says Briggs: "Creatures of Beauty is about an race of aliens who have an unhealthy obsession with physical appearance. It also explores a favourite idea of mine that 'evil' is often a matter of perspective and not always perpetrated by moustache-twirling villains or death ray dealing monsters..."

June will then see two Doctors join forces to discover the secret of *Project: Enigma* – a sequel to last year's *Project: Twilight*, again penned by Cavan Scott

and Mark Wright, who have "come up with a very interesting way of splitting the story between the Sixth and Seventh Doctors," according to Gary Russell. The play also features the return of *Twilight* villain Nimrod.

Before all this, September 2002 will see the release of *Music from the Fifth Doctor Audio Adventures*, closely followed by similar Sixth Doctor, *Excelsis* and Seventh Doctor soundtrack volumes in October 2002, December 2002 and February 2003 respectively.

In related news, Big Finish have announced a delay in the release of the first Sarah Jane Smith audio drama, *Comeback* by Terrance Dicks, originally due out on 11 July. "It is currently with BBC Licensing, awaiting the clearances that all Big Finish Doctor Who CDs go through," reported Haigh-Ellery, "but we've not had a green light yet and we can't give a new release date until we've heard back from them."



BBCi are Human!

After the success of *The Dying Days*, BBCi have exclusively confirmed to *DWM* that Paul Cornell's massively popular 1995 *New Adventures* novel *Human Nature* is to be their second e-book, running in October with 1914-style 'period' illustrations by Kim

Plowright and an author's commentary by Cornell himself.

Meanwhile *DWM* has been supplied with some of Lee Sullivan's stunning illustrations for BBCi's forthcoming webcast, *Real Time*, featuring a redesigned Cyber Controller and a Sixth Doctor who appears to have suddenly inherited a little dress-sense...



DVD: STARS REUNITED FOR BOX SET

Key commentaries

More extras have been announced for the upcoming US 'Key to Time' DVD box set, scheduled for October release, and including commentary tracks for all six stories.

Further to our report last issue, BBC America have confirmed that the line up of commentaries for the Region 1 box set is as follows: Tom Baker (Fourth Doctor) and Mary Tamm (Romana) on *The Ribos Operation*; Pennant Roberts (director) and Bruce Purchase (Captain) on *The Pirate Planet*; Darrol Blake (director) and Mary Tamm on *The Stones of Blood*; Michael Hayes (director), Tom Baker and Mary Tamm on *The Androids of Tara*; Tom Baker and John Leeson (Kg) on *The Power of Kroll*; Michael Hayes, Mary Tamm and John Woodvine (Marshal) on *The Armageddon Factor*.

In addition, the DVDs will contain a collection of footage from *The Pirate Planet*, which Restoration Team member Steve Roberts has identified as "the film sequences roll that was played into the studio during recording, so some shots are slightly longer than transmitted in the story, plus a few shots included that were never used."

There is no UK release planned at this time, although sets will no doubt find their way into specialist stores. Indeed, the official Tom Baker website (www.tom-baker.com) is already offering autographed copies of the 'Key to Time' set – in NTSC, Region 1 format, don't forget – to fans in the UK.



Outside the Spaceship

compiled by Dominic May

Obituary Actress Dolores Gray, popular US movie star of the 1940 and 50s, was found dead in her apartment in Manhattan on June 26. She was 78. Gray featured briefly as Mrs Remington in the 1988 anniversary story *Silver Nemesis*.

Colin Corcoran Derren Nesbitt and Frazer Hines have been appearing in repertory during July at the Theatre Royal, Windsor, in Edward Taylor's *Murder by Misadventure*, Alan Ayckbourn's *Absent Friends*, and Francis Durbridge's *Suddenly at Home*. **Colin Baker** is returning to Gerald Moon's murder comedy *Corpse!* (which was a major theatrical success following his abrupt exit from *Doctor Who* in 1987) for a new tour. He previously played twins Evelyn and Rupert Farrant – to be portrayed in this production by **Paul McGann's** brother Mark – but has graduated to the role of Major Walter Powell. Keeping it in the *Who* family is the late Rosa Di Marco, alias **Louise Jameson**, who will be playing Mrs McGee. The tour will run until December, kicking off for two weeks at the Dergate Theatre, Northampton on 12 August, moving to the Theatre Royal, Bath on 26 August, and the New Victoria, Woking on 2 September. Further dates to follow.

McGann Forgotten Paul McGann stars with Amanda Burton in *Forgotten*, a three-part kick-off of this summer's season of the PBS series *Mystery!*, which previously aired in the UK on ITV, hosted by Diana Rigg.

You Will be Irrigated! The cover of the July edition of *Water Gardener* magazine sports a picture of **Tom Baker** with the caption 'Exterminate Blanket Weed!' Inside, Tom allows his garden to be given a make-over. Tom recently presented *Top 10 Comic Book Heroes* for the Discovery Channel and will guest on Charlie Higson's BBC Choice *Fast Show* spin-off *Swiss Toni*, playing a debauched film director. So was contracting Tom to the show just like making love to a beautiful woman ...?

Whodunnit? The fourth series of *Jonathan Creek* has been officially sanctioned by BBC1 controller Lorraine Heggessey, with **Verity Lambert** once again at the helm as producer. Six episodes featuring Alan Davies and *Curse of Fatal Death* companion **Julia Sawalha** will comprise the new run.

Day of Deronda: Back in *DWM* 267 we announced that *Day of the Daleks'* **Louis Marks** was about to produce a new adaptation of George Eliot's *Daniel Deronda*. Four years on,

he has finally got the project off the ground – an 11-week shoot having commenced on 29 May in locations as far afield as Somerset, London, Surrey, Edinburgh and Malta. Marks has assembled writer Andrew Davies, director Tom Hooper, and a cast including Hugh Dancy, Romola Garai, Hugh Bonneville, Jodhi May, Greta Scacchi, Edward Fox, Celia Imrie, Amanda Root and *The Two Doctors'* **Jacqueline Pearce**. The result will air on BBC1 next year.

More Murder Sarah Hellings is one of three directors assigned to the sixth series of *ITV's Midsomer Murders*, comprising five two-hour stories, which recently entered production for broadcast in 2003. Her episodes of the fifth run are currently airing. **Chris Clough** is producing a second six-part series of BBC1's 1950s drama *Born and Bred*, which is currently filming in Lancashire and Bray Studios. Writers include *Holy Terror* and *Chimes of Midnight* scribe **Robert Shearman**. BBC Wales Head of Drama and former *EastEnders* executive producer **Matthew Robinson** has been in Kenya consulting on six pilot episodes of the country's new soap, *Heart and Soul*. He has also developed a two-part drama for BBC1 based on the first of *Catrin Collier's* *Hearts of Gold* novels.

Swim Art for Couples? *DWM* Poll-topping author **Gareth Roberts** is part of the

writing team for the upcoming *Fast Show* spin off, *Swiss Toni*. Roberts' episode, *Queer as Swiss*, will air on BBC Choice in the autumn, and then on BBC1 or BBC2 before the end of the year. Other Swiss cast members include *Paradise Towers'* **Elizabeth Spriggs** and *Loups-Garoux's* **Nicky Henson**. Meanwhile, **Mark Gatiss** [pictured] and his *League of Gentlemen* colleagues Steve Pemberton and Reece Shearsmith are expected to assume the roles of Serge, Marc and Yvan respectively for a three-month period in the London Whitehall Theatre version of Yasmina Reza's hit play *Art*. Finally, **Steven Moffat**, writer of *The Curse of Fatal Death*, made the front page of *The Times* on 19 June – his BBC2 sitcom *Coupling* has been bought by NBC in the US, who may remake it as a replacement for *Friends*.

Sad Fan Man Are you a 46 year-old single male? Do you live in York and have a mother called Betty? Have you been called a 'nutter' by Paul Grunert? If so, you must be Phillip Bell – and almost certainly **Bonnie Langford's** supreme admirer, having spent £15,000 travelling the world with your mother across 20,000 miles to attend every single performance she has made in the last 17 years. You have also been quoted as saying: "I don't have many other hobbies, although I do like steam trains; I'm still single and don't have a girlfriend. [Bonnie] always says hello to me and we chat but her husband thinks I'm a nutter!" We're saying nowt ...

Terry Walsh

ONE OF *DOCTOR WHO'S* MOST PROMINENT STUNT ARTISTES PASSED AWAY IN MAY. M J SIMPSON PAYS TRIBUTE IN A PREVIOUSLY UNPUBLISHED INTERVIEW WITH ONE OF THE INDUSTRY'S GREATEST FALL GUYS ...

Terry Walsh, who passed away on 1 May, was one of the most experienced and highly regarded stunt arrangers in the business, with a list of credits so long that even he had difficulty remembering them all. Piecing together the CV of a stuntman is always difficult, with many uncredited roles and others listed simply as 'double'. Suffice to say that Walsh worked on at least 35 *Doctor Who* stories alongside (and often as) four Doctors.

"The first *Doctor Who* stunt job I ever did was with William Hartnell," he told me when I interviewed him on the set of the mini-series *Merlin*, "and I finished off halfway through Tom Baker's reign."

A popular guest at conventions, Walsh happily recounted to audiences how his first *Doctor Who* job, on *The Smugglers*, involved playing two characters in the same scene, necessitating a swift change of coat and wig behind the set. A succession of guards and soldiers followed before he landed a regular role doubling for Jon Pertwee, and later for Tom Baker. He also doubled Ian Marter and, on one occasion, Elisabeth Sladen (having just rescued Lis from an out-of-control jetski).

Talking with Terry, amazing little snippets would occasionally drop into the conversation. "Years ago, when I was first in this business, I worked on a science fiction thing called *The Day the Earth Caught Fire*," he casually mentioned, a title which you will find in no published Walsh filmographies, most of which suggest *The Smugglers* was his screen debut. To science fiction fans, Val Guest's 1961 film is one of the high-points of British SF cinema; to Terry, it was just an early job.

Terry had originally trained as a research chemist but, after a spell in the army, found himself delivering land-rovers to a film set where the legendary Paddy Ryan was working. Ryan became Walsh's mentor for two years and trained him thoroughly in the art of performing stunts and fights that not only looked impressive but were completely safe. To those two factors, Walsh added 'cost-effective', something which became vital when he succeeded Derek Ware as *Doctor Who's* main stunt arranger.

"With enough money you can do anything," he said. "But when you don't have the money or the time for very elaborate stuff, you have to make sure there aren't any hundred-foot falls or 14-car pile-ups. You have to make sure that the basic action is good – and that the basic action is crash-bang-wallop!"

Walsh worked steadily on *Doctor Who* until Season Seventeen's *The Creature from the Pit*, taking time out in 1976 for three episodes of *Space: 1999*. By that point, "films were making attractive noises and rustling



paper notes at me." In fact he had already worked on *Superman*, and would go on to work on *Superman III* and *Superman IV*.

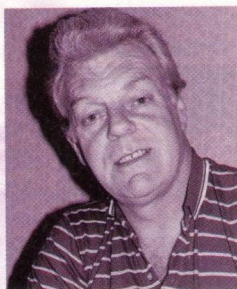
"From science fiction I sort of drifted off into swords and things: *Robin of Sherwood* and then *Prince of Thieves* and 1492. I did second unit on *The Three Musketeers* and *First Knight* ..." Add to that list swordwork on *Dragonslayer*, *Krull*, *The Lady and the Highwayman*, *The Scarlet Pimpernel*, *Ever After* and *Willow* – and 'thing' work on *An American Werewolf in London*, *Who Framed Roger Rabbit?*, 1984 and *Never Say Never Again*. Now you're beginning to scratch the surface of Walsh's career.

He was working on the *Merlin* mini-series, overseeing both full-scale battles and one-on-one fights, because the previous stunt arranger had broken a leg. Sam Neill, Rutger Hauer and the rest of the cast and crew were two days away from finishing a gruelling shoot. Stuntwork was complete and Walsh was taking it easy watching a few final scenes being set-up.

"No-one in my department or anybody who works for me has injured themselves," he explained, with justified pride. "We've had people falling off horses,

people in burning huts, people with fireballs shot at them, arrows shot into shields. And nobody received so much as a broken fingernail. But that's what my job is. I was also very proud that, in 26 episodes, nobody ever got hurt on *Robin of Sherwood* either."

Though it was *Doctor Who* that gave him his start, it is for *Robin of Sherwood* that Terry will probably be best remembered. He was stunt co-ordinator throughout the series and was responsible for training the actors to use quarterstaves and longbows without injuring themselves or any of the cast or crew. "With a longbow, you always make sure there's nobody in the firing zone," he advised me as I bade him farewell. "The safest place to stand with the actors on *Robin* was actually in front of the target!"



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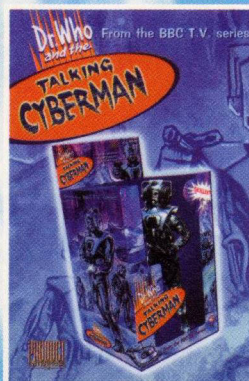
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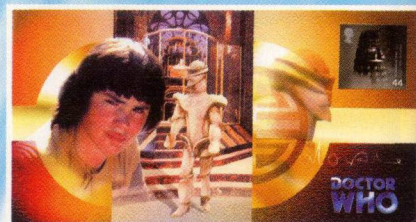
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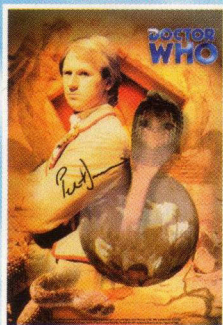
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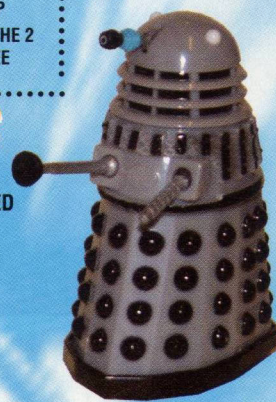
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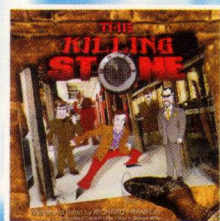
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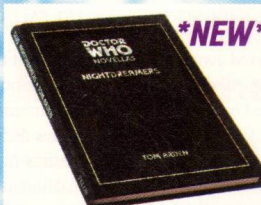
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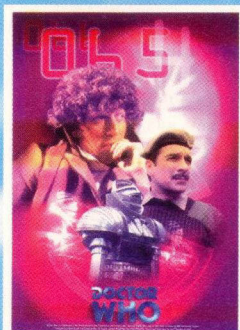


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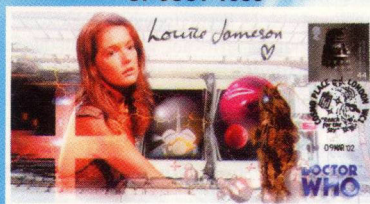
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Death: disaster?

A few years ago several magazines ran news reports about a lady who was planning to bring *Doctor Who* back to our screens as a cartoon series. Fans got very excited until it turned out that it was all just wishful thinking. She wanted to bring back *Doctor Who* so much that she convinced herself – and a lot of fans – that she was really going to.

Dan Freedman and Colin Meek have done better. They actually convinced the BBC and a lot of actors that they were going to bring back *Doctor Who*! BBC Radio soon realised that they were dealing with a bunch of amateur fantasists, but sadly BBCi were taken in.

I'm not worried about the continuity, or the shock tactics of the ending. I'm not worried that the much lauded new developments would have looked tired in a story from the 1970s World Distributors annual. It was just an embarrassingly poor production on every level. Not since *Dimensions in Time* has something so amateurish been put out by supposedly professional people under the *Doctor Who* label.

Death Comes to Time was horrible, horrible rubbish. Everyone involved should be ashamed. We hope that it means Freedman will never be allowed near *Doctor Who* again and we're both very relieved that Big Finish – and we're not exactly that company's biggest fans – will be doing the next one.

KATE & PENNY HALPRIN
SALISBURY

In amongst all the objections to the apparent death of the Doctor in *Death Comes to Time*, a couple of points remain unaddressed. First, the status of the thing – Dan Freedman seems to think it's 'real' and fits into continuity, but this was a BBC Radio 4 reject and should be treated as such. Second, the question of the other bids to make *Doctor Who* at the BBC. Dan Freedman has hinted that his own bid to remount the programme has fallen through, so did he kill the Doctor so that we'd have some sort of closure? The thing is, Mark Gatiss and others also have bids in – and have confirmed as much to your magazine – and the Big Finish audios have continued well into the Eighth Doctor's timeline. Regard *Death Comes to Time* as a standalone story all you want, but I do wonder how many other people's work you have to pee all over and damage by association before your professional ethics get called into question?

GUY CLAPPERTON
LONDON

I must admit to being less than impressed – or indeed satisfied – by the climax to the initially promising *Death Comes to Time*. For one thing, the idea that UNIT would send an 80-year-old ex-serviceman into space to foil a full-scale invasion is utterly contrived; that he would introduce himself as 'the Brigadier' shows how icon-driven the last instalment was and how hypocritical

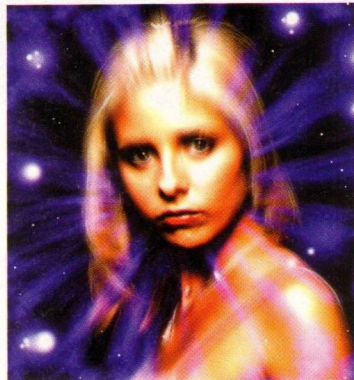
Freedman is. 'No continuity' indeed!

Furthermore, the notion that Freedman, who was supposedly producing *Death* as a basis for a series, could happily – and, I might add, inexplicably and inadequately – kill off the Doctor is absurd! What would have come next? *The Exciting Adventures of Ace – The Do-It-Yourself Time Lord*? Maybe someone should point out to Dan that there can be no *Doctor Who* without the Doctor. And to think that all John Sessions' manic malevolence was reduced to a try-hard Master impersonation! Tragedy!

JONO DREYFUS
MELBOURNE, AUSTRALIA

Ouch! And that lot pretty much represents our post-bag on Death Comes to Time! Surely some of you must have liked it. Come on, write in and tell us!

Buffy the Dalek Slayer



Nowadays, it seems that you can't read a *Doctor Who* novel or magazine – or listen to a Big Finish audio – without finding a zillion references to *Buffy The Vampire Slayer*. Fair enough, I suppose, as *Doctor Who* probably needs this constant propping up from a currently popular US series to keep going, but let's be fair about this – there are as many fans of *Stargate SG1* out there, so how about name-checking that show on occasion, guys? If Big Finish audios can get away with being thinly disguised *Buffy*-by-any-other-name adventures, how about some *Stargate*-like adventures for us *SG1* fans? And how about using Michael Shanks instead of Tony Head for the next major Big Finish event? Also, when a writer in *DWM* is making a comparison with a character from *Buffy*, how about also making a comparison with a character from *SG1*? I'd like to suggest that for every *Buffy* reference in *Doctor Who* media, let's have an equivalent *Stargate* one! *Andromeda* fans will have to make their own deal!

CAROL MACLEOD
VIA E-MAIL

And for every Stargate SG1 reference I demand two references to Galloping Galaxies. And a very brief allusion to Captain Zep. How's that?

Laugh? I nearly started

I am forced to strongly disagree with the comments made by Shane Longman in *DWM* 318, when he spoke of how he

wanted the first run of Big Finish audio adventures to be wiped. This is a silly attitude to take. Not everyone likes *Red Dawn*, but it won't become suddenly liked if it is wiped! It will still be the same adventure that it is now. Every month, more people discover *Doctor Who*, and it is reassuring to know that I can buy a backdated audio every month without the worry of them being wiped before I have them all. Besides, I liked *Red Dawn*.

MARK HAROLD
VIA E-MAIL

I think Shane may have been j— oh, never mind ...

Dig deep!

The *Doctor Who* Autograph Collectors Club (DWACC) was formed in October of last year. We are currently holding our first charity venture – a grand autograph auction in aid of the National Asthma Campaign. There are around 100 items available, two-thirds of them *Doctor Who* related, and bids start from as little as 50p! For a full list, check our website at www.communigate.co.uk/lanes/dwacc Every penny raised will be donated to the National Asthma Campaign.

GRAHAM GROOM
VIA E-MAIL

Gun and fumes

I can't help *The Watcher* with anagrams, I'm afraid, but has he considered the joy of Spoonerisms? I don't know who Seth was, but *The Deeds Of Seth* exercised Pat Troughton for a while in 1969. In fact, they were so impressive that they inspired a song: *The Ditty Of Seth*. Meanwhile, *Airfix* brought out their self-assembly vicar – aka *The Preacher From The Kit* – which, for all I know, may have been what finally put *The Spark In Ace*. Of course, modesty forbids I mention that amazing Big Finish CD in which Bonnie Langford swallows an Eskimo. Oh all right, then. They called it *Inuit In Mel*.

ALAN W LEAR
VIA E-MAIL

We also heard from ...

Robert Hardy (who is fretting over the ending to *Death Comes to Time* – think about kittens instead, Robert); **Nigel Sawyer** ("Has *The Twin Dilemma* grown on fans in a nostalgic way since issue 265's Awards Special? Is *Genesis of the Daleks* still king of the castle four years on?" – perhaps we'll find out soon ...); **Captain Furry** ("Many stories deserve reassessment, although *Four to Doomsday* and *Delta and the Bannermen* still remain the rubbish they always were"); **Tim Kocher** (who asks Andrew Pixley why on earth Ian is wearing his necktie around his waist in the first episode of *The Web Planet* – it has been torturing him, apparently! Andrew?); **Graeme Rigg** ("Warning! Sophie Ellis Bextor reveals herself as a Nestene in the video of *Get Over You!* Excuse me – I have to answer the door to a host of golden daffodils!"); and many more ...

NEXT ISSUE

Six Appeal



The worst *Doctor Who* of all? Or seriously underrated? As the Sixth Doctor experiences something of a renaissance, *DWM* poll-topping actor Colin Baker speaks frankly about his time on *Doctor Who* in the first of a revealing three-part interview!

Real Life

Doctor Who is back in cyberspace! With a new voice! And an old enemy! And Nick Briggs wants to tell you all about it! Shall we let him? Roll on *Real Time* ...

Buried Treasure

Seventeenth Century Cornwall beckons as *Doctor Who* leaves the Home Counties for the very first time and *The Smugglers* is forced to walk our Archive plank! Ha-harr!

Halliday Season

Cybermen! Silurians! Drashigs! Daleks! He's worked with them all! Actor Peter Halliday peers inside his Miniscope of memories to reveal a carnival of monsters!

Plus

Sorvad has escaped from his cell to bring you tomorrow's news before it happens, in the return of the *Space-Time Telegraph*! More political intrigue for the Doctor and Fey as *Uroboros* continues! The Sixth Doctor gets tongue-tied in our preview of *Ishi*! And many more precious things ...

DWM 321
on sale
22 August at
WHSmith
and all good
newsagents



How To Make Fans (And Influence People!)

Your cut out and keep guide!



CAUGHT YOU! YES, YOU, MR OR MRS NON-FAN! GLANCING AT YOUR FRIEND'S/SIBLING'S/SPOUSE'S COPY OF DWM, EH? BEEN TUTTING? ROLLING YOUR EYES? MUTTERING 'WHAT NONSENSE'? UNABLE TO COMPREHEND WHAT THEY SEE IN THIS SILLY SERIES? NOT TO WORRY. **TAT WOOD** WILL SOON GET YOU UP TO SPEED ...

We've all had those moments when, for whatever reason, we had no option but to own up to being a Doctor Who fan. Admit it. How many of you have had to invent entire fictional families, simply to explain to the newsagent why you have *New Scientist*, *Smash Hits*, *NME* and this magazine under your arm? How many dates have ended with the words 'get out of my life you freak!'

Gene Roddenberry's baleful influence leads the uninitiated to believe that we all dress as Tractators and will buy any old rubbish if it has the logo on it. No matter how many social skills we may have demonstrated over the years, one mention of an old television show with monsters in it and we are held to be inadequate. In every way.

How many times have you made an automatic response to a chance remark from a friend, only to have to explain it apologetically? (My worst instance was watching chef Gary Rhodes – the friend's telly, not my choice – and, as he made an Arnold Bennett omelette, the friend remarked, "Cor! Cholesterol city!". God help me, I muttered "No, dear, Perivale village!" without thinking. He hasn't spoken to me for two years.)

We must remove this stigma. We must educate!

Why do we need new fans?

If more people aren't introduced to the Joy of Docs, the entire country is under threat. Here's why:

1) Doctor Who's 40th anniversary is expected to produce a vast array of merchandising. Late 2003 is also expected to be the lowest point of the global recession waiting to afflict us. If this cornucopia of audio dramas, keyrings, Andrew Skilleter bath-tiles and so on remains unbought, not only will the many hundreds of fans-turned-entrepreneurs be forced to get real jobs, causing unprecedented anguish, but this will also unfavourably affect the nation's long-term economic prosperity. As piles of unsellable Bernice Summerfield CDs constitute an environmental hazard, it is vital that no further spin-offs from spin-offs from a defunct TV show are permitted into the ecosystem until enough people have the experience to deal with this material.

2) There is, as you know, a collective mass of fandom which remains constant. When the Doctor Who Appreciation Society numbered 3,500 members, and sales of the then-Doctor Who Monthly threatened to unbalance Marvel Comics to the extent

that they considered replacing Spider-Man as the company's logo (the scheme was eventually abandoned, although the 'Yartek, Leader of the Alien Voord' masthead is now a collector's item), each individual fan was slim and athletic. Now, as all convention attendees will know, the halving of our numbers has resulted in a commensurate doubling in individual girths. If numbers decline any further, we will all be forced to sell our video collections and Dapol figures in order to get into our own homes, thus glutting an already saturated market.

3) Despite the post-Jubilee, Beckham-led wash of patriotism for this new, multicultural Britain (generally seen as A Good Thing), knowledge of the nation's cultural heritage and basic differences between UK and American society is distressingly muddled. Any child, regardless of background, will have trouble telling you the correct number to dial in an emergency (they seem to think Britain has adopted 911) and will gape in halibut-mouthed disbelief at the concept of shillings and half-pennies. Few, if any, of today's seven-year-olds will have heard of Peggy Mount or Brian Cant, still less true legends such as Ivor Salter and Ingrid Pitt. In the interests of an inclusive yet cohesive common culture to act as a bulwark against American cultural imperialism (or something), we must get a new generation to understand and enjoy Doctor Who.

4) It isn't just the current generation of school-children, glutted on JK Rowling's retreat of stuff we had on Jackanory every week, whom we must save. Many of us have met people from other countries unaware of how we think, what we are like. We all know people who did not grow up with Doctor Who and only know it from a few jokes and think of it as a cheap Star Trek knock-off. So you see, introducing

as many people as possible to the world(s) of Doctor Who is "our moral duty". As John Abineri says in *The Ambassadors of Death*. About sixty times.

5) Oh, and it'll stop people looking at us strangely.

So how do I do it?

The trouble is, without constant access to Doctor Who on terrestrial TV, it's entirely down to us. Many fans have messed up friendships or relationships by doing this too methodically: one story per Doctor, plus all the 'favourite' monsters and 'classic' stories. The stakes are too high to do this anymore, so I have refined my techniques accordingly.

DISCLAIMER:

MAKING TEENAGERS WATCH VIDEOS OF MEN IN SKIN-TIGHT LATEX CAN LEAD TO PROSECUTION IF THE CORRECT LEGAL PROCEDURES ARE IGNORED. FEW JUDGES ARE EVEN AWARE OF THE DISTINCTION BETWEEN PAT GORMAN AND PORNOGRAPHY.

If we keep a level collective head and take a few elementary precautions, catastrophe can be averted. The main thing to avoid is treating the fan-in-the-making as one of us from the start. Most people, you may be surprised to hear, do not watch black and white videos voluntarily. What a newcomer notices is not the characters or stories so much as the look and sound of old programmes. Nor do they have the 'big picture' of which producer did what. The temptation to give a reading list of the works

of Haining, Bentham and Rigelsford should be resisted at all costs. Neither should we try to explain everything; although we come out with lots of odd phrases like 'pseudo-historical', 'UNIT family' and 'JN-T Era Oddball story', these are shorthand for talking to each other. With a complete novice, we must cut away all of this accumulated faff and get right down to aesthetics.

Freed from the need to explain the entire history of Gallifrey, the soap-operatic backstory required for practically every early-1980s story and the intricacies of BBC politics, it is possible to get the point of the series across with seven stories. Yes, just seven. Moreover, there is no need to do one per Doctor (which would be the fanboy method), but instead one per style of story, representing each shift in the programme's production. Again, more the shifts in how the technology was used, the pace of editing and set-mounting – in other words the overall 'look' – being the main criterion. These days, Doctor Who is only really comprehensible in context with BBC drama from the same period, and the general 'feel' of television in any given year.

What should I do?

Overleaf is a brief guide to the history of Doctor Who – the absolute minimum a novice needs to know. Following that, we have our 'magnificent seven' stories and brief notes thereon. There is no jargon (jabolite, mirrorlon, roadster, etc), nor fan-speak (cosmic hobo, Classic Holmesian double-act, it's-the-essential-flexibility-of-the-format, etc), and the emphasis is on how each story related to the rest of BBC's output at the time. To illustrate this are suggested 'parallel' texts – videos of other series using



the same production techniques as Doctor Who.

You may notice a few missing items within the seven stories: Daleks, Cybermen, The Master, The Time Lords, regenerations and the Fifth and Sixth Doctors. Don't fret – none of these is essential to conveying the feel of the programme, and why it's different from anything else ever broadcast. The order has been settled on to best keep the viewer's interest whilst explaining everything s/he needs to understand and appreciate the next one on the list.

Finally, this is not a selection of the 'best'. Many of the stories which are absolutely head and shoulders above the usual run of Doctor Who require an introduction: *City of Death* is, if you like, the punchline to a 17-year joke; *The Caves of Androzani* is motivated by what has happened to the Doctor earlier that year; *The Curse of Fenric* is the conclusion of a threat that has been brewing for two years. This is simply an introduction to the Doctor Who approach to things; 'how' rather than 'what' the series was.

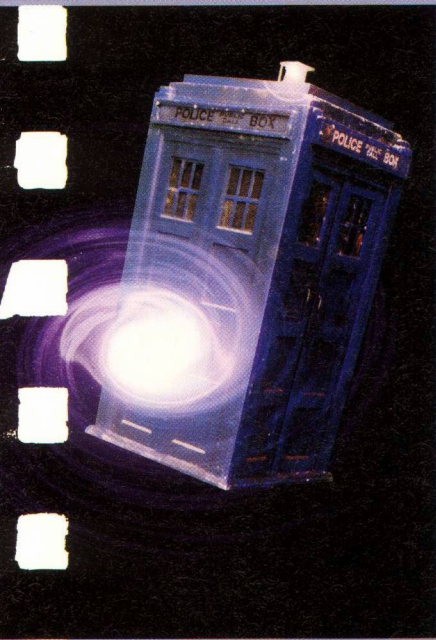
So now, give this guide to your chosen subject, and let DWM take the sting out of 'coming out of the Police Box'. Check your results on pages 16 and 17 ...

DISCLAIMER:

PANINI COMICS CANNOT BE HELD RESPONSIBLE FOR ANY MARITAL BREAKUPS WHICH MAY FOLLOW THE IMPLEMENTATION OF MR WOOD'S RECOMMENDATIONS; NOR DO WE TAKE RESPONSIBILITY FOR INCREASED BULLYING AT WORK OR SCHOOL. AND YOUR DRESS-SENSE IS YOUR OWN BUSINESS.

Your guide begins overleaf ...

A Brief History Of A Time Lord



SOME (SLIGHTLY BIASED) PREFATORY COMMENTS ABOUT 'THE CHILDREN'S OWN PROGRAMME THAT ADULTS ADORE'

The absolute basics first. A man from another planet, going by the nom de guerre of 'the Doctor', wanders around the whole of time and space in a device called the TARDIS, which looks like a Police Box (as used in Britain between the invention of telephones and the advent of personal radios for officers, ie 1925-69) but is the size of a mansion inside.

It, and he, are the products of a fantastically advanced civilisation but are old and falling apart. For reasons best known to himself, he pretends to be an Edwardian Englishman and usually describes himself as a scientist, although 'natural philosopher' may be nearer the mark; his curiosity gets him into trouble, his tendency to ask questions and not take anyone's word for anything causes conflict with dictators and authority figures. In general, he travels with people from Earth; often a pretty girl and/or a beefy young man who act as his conscience, provide muscle and allow the viewers some kind of foothold into the stories (although as the Doctor grew younger, he took on the action-hero role himself).

By and large, the episodes were 25 minutes long and,

until 1980, they were always shown at teatime on a Saturday. Officially, *Doctor Who* was a family drama (with, at times, 60% adult viewers), but is usually counted as being one of the classics of children's television.

Similarly, it is frequently counted as science fiction, and miscategorised alongside *Star Trek*, but people who know what they're on about tend to place it along the TV continuum stretching from *Baggins* to *I, Claudius*.

The content altered roughly in synch with the visual style, with the Doctor becoming less of an observer and more pro-active, ultimately altering the storylines as only massive threats became Doctor-sized (although the means he employs to solve these threats remain as much domestic as fantastical) and increasingly sophisticated viewers needed less persuading that time-travel or life on other worlds were possible. The look of the series changed constantly, with the storylines adjusting as new possibilities emerged.

Its style is usually keyed into the pop-cultural history of Britain (the one-line definition of the show is that *Doctor Who* is *Top of the Pops* with a plot), as you'll see below.

I've come to the conclusion that it's not so much a programme, more an approach to subject-matter stolen from all over the shop. It's the spin the BBC puts on genres lifted from American films and Victorian novels.

Talk About (Diddly-Dum) Pop Music!

THE LOOK AND SOUND OF DOCTOR WHO 1963-1989

1963-66 MOD

Black and white, valve-era, 405-line TV. At this stage, the special effects are by the set designers and the 'Special Sound' is hand-made with tape-recorders and milk-bottles (more Joe Meek or *Sergeant Pepper* than *Forbidden Planet* or *Star Wars*) giving the whole thing an organic, spacey feel. The TARDIS travels either to photogenic bits of Earth history, well-known to any schoolchild, or to exotic planets that look fantastic but offer ample opportunity for science lessons. In many ways it's theatrical, with flourishes of pure 'TV magic', and the filmed sequences are much faster-edited and fluid than the studio segments.

William Hartnell, more famous for playing army sergeants, is the Doctor. He is usually joined by one or more characters from present-day London, more-or-less anxious to return home, but the Doctor's control of the Ship (as he called the TARDIS at this stage) was less than perfect. When they did make it, it was as inch-high adventurers in a cottage where a murder and a potential biological disaster had taken place, with lots of giant props. The original line-up had the selfish and petulant Doctor and his grand-daughter as The

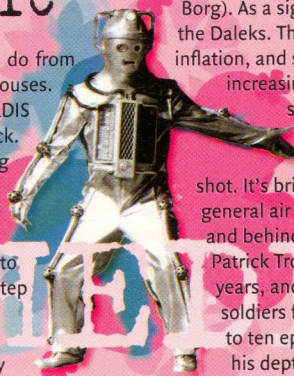
Tempest's Prospero and Miranda, exiled from their own people, plus two schoolteachers who blundered in and became the ostensible heroes of the piece. Any attempts to make this a serious drama went horribly wrong when, five episodes in, the Daleks popped up. Unlike any other TV monster, they weren't obviously men in rubber suits, and coming as they did during the same Christmas/New Year period that saw *Top of the Pops* begin, they were part of a new-look BBC which took on ITV at its own game and won. Soon, every space story had to have a monster, often trumpeted as 'a rival for the Daleks', and the evil pepperpots themselves cropped up with increasing regularity, even spinning off into their own feature films. In between these, the historical stories had to take more risks to avoid being overlooked, and are now seen as the better element of this period.



1967-69 PSYCHEDELIC

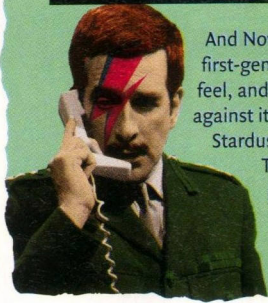
Historical stories weren't getting the ratings but were cheaper to do from stock sets and costumes, so monsters started to turn up in Tudor houses. After a while, present-day London became the only place the TARDIS ever seemed to land, shot in real locations with sharper film-stock. A new producer who saw the series as a stepping-stone to something half-decent shook everything up. William Hartnell's tantrums and some uncharismatic sidekicks weren't doing the show any favours, so after a story in which the Doctor was rendered mute and invisible(!), the other two were dumped and Hartnell's threats to quit and end the series were rendered academic by a neat sidestep – they called his bluff by recasting the Doctor.

Planned as a *Jekyll and Hyde* parody, the 'regeneration' (as it's become known) had viewers dumbfounded. In the same story, they finally came up with something like the Daleks but better (the



Cybermen – so good an idea that *Star Trek* nicked them and called them Borg). As a sign of how fearless the production team were, they killed off the Daleks. The BBC, however, weren't raising the budget in line with inflation, and so cost-cutting measures became obvious, despite the increasing slickness of the design. Several stories were stretched, so as to maximise use of actors and sets, and one episode consisted of the three regulars, the TARDIS set, a white void, some robots from another series and one model shot. It's brilliant! The impending moon landing and the late 1960s' general air of whimsy made the programme schizoid between fantasy and behind-the-sofa horror, often within the same episode. Then, Patrick Troughton, the incumbent Doctor, decided to leave after three years, and the BBC seemed reluctant to continue, so a story about soldiers from Earth history fighting on an alien planet was extended to ten episodes and ended with the Doctor realising he was out of his depth and summoning help from his own kind. So they invented the Time Lords to provide a neat but open-ended conclusion.

1970-73 GLAM



And Now In Colour! Pioneering effects technology and first-generation synthesiser music give it a gaudy plastic feel, and when they go with this, rather than struggle against it to make 'gritty' drama, it's a Roy Lichtenstein/Ziggy Stardust 'happening' rather than a TV show. Stranding the TARDIS in 1970s London was the Doctor's official punishment, turning him into Jon Pertwee was adding insult to injury! Brigadier Lethbridge-Stewart and his soldier boys at UNIT were faced

with an alien invasion of the Home Counties about once a month, and the Doctor would assist them with gadgets, martial-arts, crap one-liners about soldiers being stupid, and pompous moral homilies. Just to vary the pace, the Time Lords would think up odd jobs on other planets and different times which only the Doctor could do. As if this wasn't formulaic enough, there was a regular Bond-style villain; an evil Time Lord called the Master who did nasty things because ... erm ... because he was bad. And every story ended with an explosion. With the 'comedy' cockney Sergeant Benton, the kooky bimbo Jo Grant, the dashing Captain Mike Yates (attempts to give him a 'will-they-won't-they' thing with Jo never came off) and an endless stream of pompous bureaucrats, the effort to make the programme exciting and scary wore thin over time. It was, however, a formula they did rather well.

1974-77 PROG

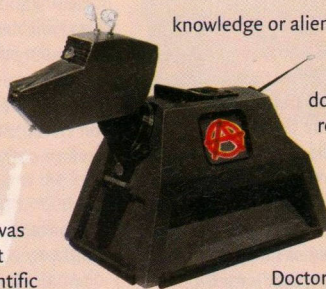
Another hungry new producer, another shake-up. The stories do all seem to follow a regular pattern but with the visuals as different as possible in each case. The casts got smaller and the main antagonist tended to be a character actor, not just someone in a rubber mask (they still had armies of goons, but less so than before). Nothing was sacred, except the audience. A good story was more important than being reverential towards the programme's flagship status (by this stage BBC1's phenomenally popular Saturday night line-up could have withstood live sex on ITV), and a decent script would get a decent

actor, which was better on screen than any number of slick effects or big action scenes. Tom Baker's frenetic, scarf-wearing Doctor became one of TV's best-known characters. The Daleks, the Time Lords, UNIT and the Doctor's motives all got radical re-thinks, often conceived with specific directors and designers in mind. Many of the stories were parodies of 1930s Universal horror movies, but from the point of view of 'what would happen if real people found themselves in this set-up?'. Add to this, in Baker and Elisabeth Sladen, an ironic John Steed/Emma Peel pairing, and you've got a period which is many fans' idea of heaven.



1977-79 NEW WAVE

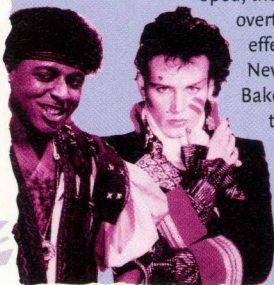
This is the era of cheap 'n' cheerful. The sets and costumes are less primary coloured than before. The budgets got squeezed, moral crusader Mary Whitehouse got her own way (cutting the violence to kiddie levels) and Tom Baker became bigger than the series. Solution? Go for the student audience. Having the Doctor realise the potential silliness of the stories was a familiar play for short-circuiting viewers' criticism, but now it became the main thrust of the plots. Literacy, rather than scientific



knowledge or alien technology, became the key to the Doctor's conning the baddies into losing, and the constant effort to surprise the punters crept into outright lunacy. Add to this a robot dog (Kg, who predates R2-D2 by about three months but reached the screens slightly later) and an audience clued-up in the clichés of sci-fi, and the lateral-thinking on show takes this phase of the series out of the ordinary run of TV space opera and out into the stratosphere of Lewis Carroll and Spike Milligan. Record ratings and huge public affection were tempered by the newly-formed Doctor Who Appreciation Society berating it all as 'silly'.

1980-86 Hi-NRG

The stories became more solidly based in science, the characterisation developed, the links from one story to the next became more overt and the look of the series, with new digital video effects technology and a clutch of designers hip to the New Romantic vibe, got sharper and stronger. Tom Baker's excesses were curbed, and he left in a sulk, to be replaced by one of the few actors more recognisable than even he was – Peter Davison from *All Creatures Great and Small*. The BBC moved it from the hallowed Saturday teatime slot to a time usually reserved for soaps like *Angels* and *Triangle*. By Doctor Who's twentieth anniversary, BBC suits



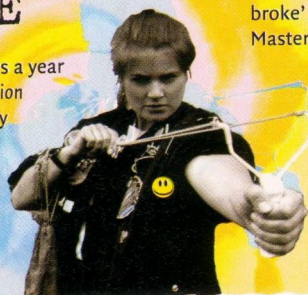
started to smell money and the production team started to rest on their laurels. The new look became tired very quickly, with squeaky synths, formica sets with pepto-bismol-coloured backdrops and characters wearing costumes instead of clothes. Fans began insisting on neurotic continuity and returns of things from the programme's past, regardless of whether they'd ever work in a million years. The TARDIS was perfectly steerable, and everyone knew what the Doctor was up to on the Time Lord grapevine. It all got very stagey, with stilted dialogue, neurotic plots, naff design and unsympathetic leads. Ratings fell.

Now, throughout its history, Doctor Who was made by the Drama department, not Children's, so when they thought of making a new soap opera set in London's East End (in the same year as splashing out on *The Singing Detective* and *Tender Is The Night*), they cut costs by not doing Doctor Who that year. Outrage! But not as outrageous as the lousiness of the scripts when it came back. The only good thing in it was the star, Colin Baker, but they sacked him.

Then, after a year of faff ...

1988-89 BAGGIE

The show has been knocked down from 26 episodes a year to just 14. It's on after Wogan, and opposite Coronation Street. While nobody's looking, Doctor Who suddenly kicks arse again. There are pacy three-part stories and decent effects. It is now completely video-taped and an effort is made to make it 'street', even though it is usually overlit. Many of the people backstage were fans (but not the writers – usually), and the extra effort that they put in does



show. The writers take the opportunities that the show allows. This 'go-for-broke' approach results in finishing off the Daleks, the Cybermen and the Master, completely overthrowing everything we thought we knew about the Doctor's past, giving him a vaguely sinister, manipulative streak and a companion who has more demons in her past than anyone before. There's a full-on attack on Free Market dogma and 1980s excess running throughout, concentrating on the impact of these on the little people. There's sheer brio for the first time since 1979, genuine drama for the first time since 1976, bad-acid unpredictability for the first time since 1969 and Daleks that climb stairs. Utterly wonderful.

So they cancelled it.

THE STARTER KIT OF STORIES

Right, that's enough background and special pleading, The play's the thing, so here's a selection for the novice – just to dip a toe into the murky waters.

You should preface them with an episode of *Elizabeth R* or *Upstairs, Downstairs* to get some idea of 'background levels' of TV acting and camerawork. Another suggestion, made by someone who tried this approach, is the video *Charley Live!*,

containing character-actors and minor celebrities doing Public Information Films – with lots of stock music and attempts to make domesticity scary. It also suggests the safe, cosy Britain that they were trying to protect; under threat from aliens or people not using seatbelts, or people with non-BBC accents.

If all else fails, try a couple of episodes of *Monty Python's Flying Circus* instead.

1. SPEARHEAD FROM SPACE (JAN 1970)



Jon Pertwee's début, where he basically plays Patrick Troughton. This is as good a start as any, and introduces not only a couple of items which became standard later but also a whole new format for the series. Due to a scene-shifters strike, it had to be made in a hurry and, uniquely in the show's run, is shot entirely on film. Note the unnerving use of a then-current chart hit on the radio in Episode 2, *Oh Well* by Fleetwood Mac – for this story 'the future' was next week, not next decade as it would later become. In the pop music *Doctor Who* chronology I did earlier, this comes between *Psychedelia* and *Glam*. Oh, and the 'shop window dummies come to life' sequence has been endlessly imitated. Most recently by Sophie Ellis Bextor.

2. PYRAMIDS OF MARS (OCT 1975)



Blatantly Gothic. Never mind that there's no reason for this story to take place in England at all, and that Sutekh has someone's hand under his bum for five thousand years, this story is hard-wired into many fans' heads since broadcast. The Doctor is more subdued and less flippant than usual in this story, but there are still throwaway flashes of his art-school malarkey even in the sternest crisis. The mix of 1930s Universal horror, space opera and BBC costume drama is characteristic of this period, as is the use of simple techniques to create a sense of enclosure and menace. And yes, that is Mr Bronson from *Grange Hill*: Michael Sheard appears five times in the series' history.

3. THE ICE WARRIORS (DEC 1967)

By this stage, they were confident enough to have green reptile-men from Mars – with death-rays even! However, the emphasis is on middle-aged actors in furs or body-stockings and the Doctor using stink-bombs and bluffs to prevent the destruction of Earth. The plot, such as it is, is almost the same as every other story that year, but those other tapes aren't even as well-preserved as this. By now, you'll have noticed that *Doctor Who* is as much a parody of American science fiction clichés as anything else.



Recycling sets from *The Forsyte Saga*, putting actors from proper grown-up drama series in panto clothes and taking a nuclear stand-off scenario into a different 'Cold War' (as well as ripping off *The Thing From Another World*) is one thing, but with Peter Sallis, Angus Lennie and Bernard Bresslaw involved, it's almost *Carry-On Armageddon!* The annoying girl is Victoria Waterfield, daughter of a nineteenth-century scientist and antiques dealer (just don't ask) who travelled in time using mirrors and static electricity (Just. Don't. Ask.). The boy is Jamie McCrimmon, survivor of Culloden. Oh yes, the previous story involved them meeting the Yeti, hence all the references to Tibet.

Now, watch a selection of Glam bands from *Top of the Pops* circa 1973. You might accompany this with use of period confectionary, eg Sky Ray ice lolly or Anglo-Bubbly gum ...

My friend **LOVED** it!
What do I do now?

Right, it's make your mind up time. You could, if you want, now watch every existing episode, listen to audios of the wiped stuff and become knowledgeable about what happened in the programme. Alternatively, and probably more fun, you can get a reasonably firm grounding in fan culture without ever seeing another episode, simply by getting to know such oddly guilty delights as: Terrance Dicks' prose style from the hundred or so Target Books novelisations of the stories, many of them written in less time than it takes to watch the broadcast version; terrible spin-off records; the old *Doctor Who Weekly*; other projects by people connected with the series (*EastEnders* being the most successful, *The Avengers* probably the most fun); other projects by fans (*Coupling*, *The League of Gentlemen*, *Queer as Folk*) – we are the freemasons of the next century.

If, however, the subject persists in wanting to watch this silly programme, I recommend three batches:

A. Neat Stuff

The Talons of Weng Chiang (1977), *The Mind Robber* (1968), *Ghost Light* (1989), *City of Death* (1979), *The Caves of Androzani* (1984), *Revelation of the Daleks* (1985). These can all be enjoyed by anyone with the basic rudiments in place.

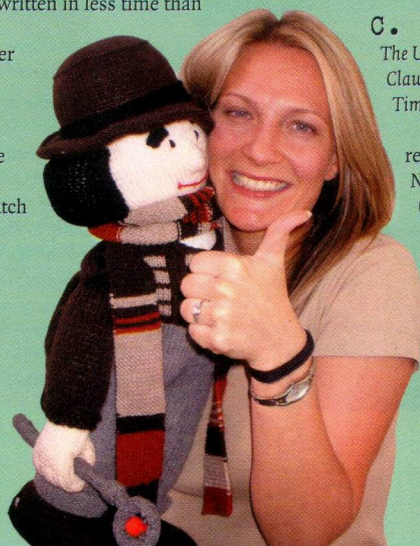
B. Big Events

100,000 BC (1963), *The Three Doctors* (1972/3), *Genesis of the Daleks* (1975), *The Deadly Assassin* (1976), *Remembrance of the Daleks* (1988), *The Invasion of Time* (1978), *The Five Doctors* (1983). These, and *Spearhead*, constitute all of the major developments needed for subsequent stories (we can assume that, having seen the 'Neat Stuff', the subject will have grasped the concept of regeneration). For the sake of completeness, you may wish to introduce the Master (via *Terror of the Autons*) and the Cybermen (I would council Tomb rather than Tenth Planet unless the subject has specifically requested Hartnell's Last Stand and is prepared for disappointment).

C. The Absolute Pits

The Underwater Menace Episode 3 (1967), *Time and The Rani* (1987), *The Claws of Axos* (1971), *The Time Monster* (1972), *The Web Planet* (1965), *Timelash* (1985), *Time-Flight* (1982), *The Keys of Marinus* (1964)

If these haven't robbed you of the will to live, three not-quite-real-*Doctor Who* atrocities – *Dimensions in Time* (the 3D Children In Need thing set in Albert Square), *Daleks – Invasion Earth 2150 AD* (Peter Cushing's second feature-film outing, very colourful but utterly stupid) and last and, by any means necessary, least, the Paul McGann-starring 1996 TV Movie – might do it. But there is method to my madness, because what you'll see from all these is that *Doctor Who* makes even its worst errors wholeheartedly, usually trying something beyond its ability. That it only fails a few times, and that it's only ever really embarrassing through overambition, makes it all the more heroic that they got away with it so often.



4. CARNIVAL OF MONSTERS (JAN 1973)



Watching this is like living in a T-Rex record! For the tenth anniversary, they did a reunion story, *The Three Doctors*, at the end of which the Time Lords rescinded the Doctor's exile. This is the story immediately after that, and the first chance the designers have had to really go to town on making a planet since the advent of colour. Add to this a historical setting, dinosaurs, a premise no other series would have had the nerve to use and an attempted coup by literally grey-faced bureaucrats and you've got yourself

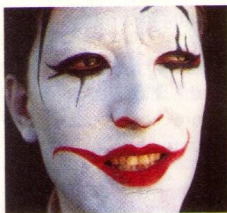
Pertwee's finest hour. Jo Grant is a slightly useless UNIT agent assigned to the Doctor by the Brigadier in an act of pure sadism. Pertwee has by now decided that he is playing an action-hero, and invariably picks a fight with someone (note the ingenuity with which this is woven into the storyline) and usually gets into a car-chase. This story also plays with the other Pertwee cliché – padding a story out with imprisonment and escape attempts.

5. THE GREATEST SHOW IN THE GALAXY (DEC 1988)

We were dreading this when we saw the trailers, but, like, wow, man! Ace, the Doctor's sidekick this time around, is a teenager from Perivale whom he met on the planet Svartos in the far future (Just. Don't. Ask). She has A-level chemistry, because she loves blowing things up. We later discover the roots of this behaviour, but here she's just talking tough about not being afraid of anything. The Doctor at this stage (Season Twenty-Five) started out as an academic on holiday but seems to have had a message on his answerphone something like:

Hello, Doctor, God here. I'm going to be away for a while, so would you mind filling in for me – you know, vanquishing the ultimate forces of evil, laying traps for sinners, moving in mysterious ways, that sort of thing? Thanks a lot, bye-eee!

as almost every story in those two years involves either exorcising Ace's worst fears (in preparation for ... something, but the series was canned so we never found out what) or outwitting the nastiest powers in creation. Watch the way he calmly walks away from the exploding circus at the end, and get a load of the long shot of the big top. This is about the most accessible adventure from this period, and features a none-too-subtle commentary on BBC politics and the programme's heritage (Captain Cook is a convention bore, trotting out preposterous anecdotes, Whizzkid is ... ahem. Watch and find out). But never mind that, just marvel that anything that overtly trippy was being made during the era of Acid House!



Now I suggest an early 1960s TV drama of the order of *Z-Cars* or *Compact* (or recent reruns of mid-1960s *Steptoe & Son* and *The Likely Lads*) to give you some idea of the pace of television back then, and just how much nippier *Doctor Who* was by comparison.

6. THE AZTECS (MAY 1964)

From right at the beginning, when they had no idea where they were when they landed, each story led into the next one and purely historical stories were the ones with the big budgets. The music is by a future Oscar-winner (as are the costumes in *Carnival of Monsters* come to think of it). The Doctor's accidental engagement is one of many blind alleys the programme tried, and nowhere near the least promising. Tlotoxl is pure Richard III, in every sense. It's worth noting that one major sub-plot here simply would never have been contemplated once it was decided that the Doctor was not simply an old man, and another is very 1950s (forced marriage to a hunk who is going to die in three days? Just go for it, girl!).



7. THE PIRATE PLANET (OCT 1978)



We have mentioned the undergraduate tendency in the scripting, and in general this was to cover the lack of gloss or finesse; on occasion, however, they could make it look lavish, as is evident from the following. At the start of this season, the Doctor was contacted by the White Guardian of Time (ie God) to retrieve the six segments of the Key to Time, disguised and hidden across time and space, and given a new assistant, Romana, a slip of a girl (only 125) and fresh out of Time Lord Academy with a brilliant degree but no idea

about how the universe really works. None of that really matters; what's important is the ingenious use of some of the hoariest clichés around (telepaths, space pirates, immortality), the lateral thinking involved and the way that the cliffhanger to Part Three is resolved in such a way that you realise that everything you thought you knew about this story was wrong. Douglas Adams wrote this at the same time as the original radio version of *The Hitchhiker's Guide to the Galaxy* and yet took it fairly seriously – even if one key member of the cast failed to follow suit ...

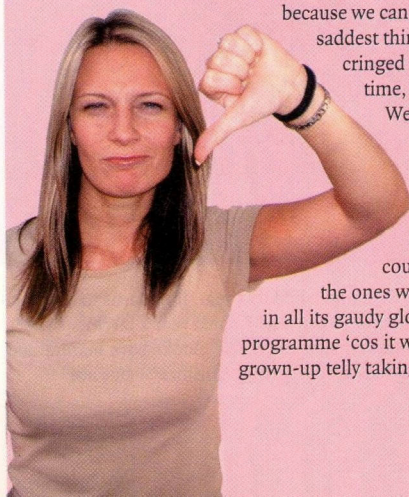
My friend **HATED** it!
Will I lose their respect?

You know those stories they trot out at family reunions, the ones you pray they don't bring up ever again, about when you were five and you ... well, those ones? There's a good case for the fact that, because they know this stuff about you, and you know stuff about them, this is the main basis of all your relationships. Once they know this, there's nothing else that can embarrass any of you any further and nothing you can tell them that will shock them. That's what *Doctor Who* fandom is like. We don't meet to talk about

Doctor Who, we meet to talk about anything else, because we can, because we already know the saddest thing about each other. We've all cringed at the same things at the same time, long before we met.

We're pre-creding.

And remember, at the time they were shown, these stories mattered. People at school talked about them on a Monday morning. We envied the kids who could afford the merchandising, or the ones with colour tellies to watch the show in all its gaudy glory. *Doctor Who* was our favourite programme 'cos it was made by the people who made grown-up telly taking a day off.



If your friend can't see that you are you partly because of this upbringing, it is his/her fault. You stick to your guns! In the face of a world that holds American CGI stuff to be superior to BBC spaceships made from old lightbulbs, this shows integrity. And anyway, these things go in cycles: ten years ago people groaned whenever *The Italian Job* or *The Great Escape* came on telly, and nobody in their right minds listened to Dean Martin unless they were golfing pensioners.

Imagine *Star Trek* made by Victoria Wood. Well, you'll get *Voyager*. But stick with me. There's this assumption in *Trek* that the future will have American accents and lots of Beautiful People in spandex, all of whom came top of their year at the Academy. We all know that the future, whatever it brings, will be absurd in many ways (but we don't know which ones). We all know that gorgeous over-achievers tend not to be the ones making the bulk of our lives happen. *Star Trek* offers a future we could live in without really changing our attitudes or learning new skills – it's basically a self-indulgent fantasy. *Doctor Who* has losers muddling through somehow. Nobody over seven takes it as realistic, even when the special effects are up to scratch, but it's like our lives could be if we lived there.

There is one final dimension to this: it's generally the case that heroes in TV shows improvise and celebrate individuality against systems and big organisations. Obviously *Star Trek* would be hypocritical to do this, being a global brand made by a giant company, but *Doctor Who* has always shown signs of being made by people who have had to improvise (hence the *Blue Peter* model-work in many cases) and who find the miraculous in the everyday. The titles for the late 1970s stories – that time tunnel that people remember so fondly – were made from meticulously zooming in, frame by frame, on polarised-light photos of polythene shopping bags. They created the noise of a time machine from a door key and a piano-string.

How can you not love a programme that does this?

The DWM Awards 2001

WE HAD AN INCREDIBLE RESPONSE TO OUR NEW LOOK, EXPANDED DWM POLL, SO HAS IT BEEN THE YEAR OF *INTELLIGENT TIGERS*? OR WAS *HENRIETTA* MORE UP YOUR STREET? WILL BAKER BETTER BIGGINS? WILL PARKIN PULVERISE PLATT? READ ON AND FIND OUT WHO TICKED YOUR FANCY IN 2001 ...

RESULTS COMPILED BY EDWARD SALT. COMMENTARY BY BENJAMIN COOK

Eighth Doctor novels

Best EDA

Rank	Title	Average/10
1	Father Time	8.05
2	The City of the Dead	7.25
3	Eater of Wasps	7.19
4	The Adventuress of Henrietta Street	6.85
5	The Year of Intelligent Tigers	6.75
6	Grimm Reality	6.40
7	Earthworld	6.24
8	Vanishing Point	6.20
9	Dark Progeny	6.10
10	Escape Velocity	5.93
11	The Slow Empire	4.90

"There were some really good Eighth Doctor Adventures in 2001, so I'm particularly happy to have won in such a tough field"

FATHER TIME AUTHOR LANCE PARKIN

Here's an odd thing. *Father Time* claimed top place in our poll, though it seems nobody liked the ending: "Father Time's first two thirds were great," explains Malcolm Tent from Blackpool, "but the ending seemed very hasty." And Hinkley's Stephen Martin echoed his criticism: "Made me laugh, made me cry; the ending made me cringe!" Oh well. At least Paul Laville of Chessington is completely satisfied with *The City of the Dead* ("The highlight of the year! I found myself drinking up the wonderful prose and wallowing in the twists and turns of mystery. I can't wait for Lloyd Rose's next novel!"), while there was no such criticism of the ending to *The Adventuress of Henrietta Street*, which was "heavy-going in places, but well worth it for the climax – memorable images and genuinely thrilling," according to Liverpool's James Gray. The books languishing at the bottom of our poll are not so fondly



remembered, however, with *Escape Velocity* proving a "real let down – no way to end an arc!" for Darren Barratt of Milton Keynes, and "sagging badly in the middle," according to Dublin's Philip Doyle. And *The Slow Empire*? "What was the point?" asks Northampton's M Fitzpatrick. "The Eighth Doctor range has been a real rollercoaster this year," concludes Paul Laville "with more ups and downs than Blackpool Pleasure Beach, but plenty of thrills along the way."

Best supporting character

Rank	Character (novel)	% vote
1	Miranda Dawkins (Father Time)	34.41
2	Sabbath (Henrietta Street)	17.20
3	Jonas Rust (City of the Dead)	13.98
4	Bounce (The Year of Intelligent Tigers)	7.53
5	Fatboy (Eater of Wasps)	4.30

"I got very fond of Miranda while I was writing *Father Time*, and I've got definite plans to bring her back. I'm glad I haven't alienated everyone by giving the Doctor a daughter!"

MIRANDA'S CREATOR, LANCE PARKIN

A clear winner here, with Lance Parkin's Miranda Dawkins raking in over a third of the vote: "Brave! Very brave!" chants Airlie Miller from Windsor. "I thought I'd hate *Father Time*, but Lance Parkin handled the Doctor's daughter perfectly. A brave idea, a brave man!" And Birmingham's Nick Slater has a message for Mr Parkin: "Please, please, please, please ..." he begins, continuing in this manner for half a page before concluding: "bring back Miranda!" Whoever nominated the "man with the hat in *Escape Velocity*" clearly wasn't taking this poll seriously, but Phil Fenerty of Liverpool will be pleased with the character claiming second place: "Sabbath is a significant addition to the novels," he states, "and I expect to see him back soon – but will he be friend or foe?"

Past Doctor novels

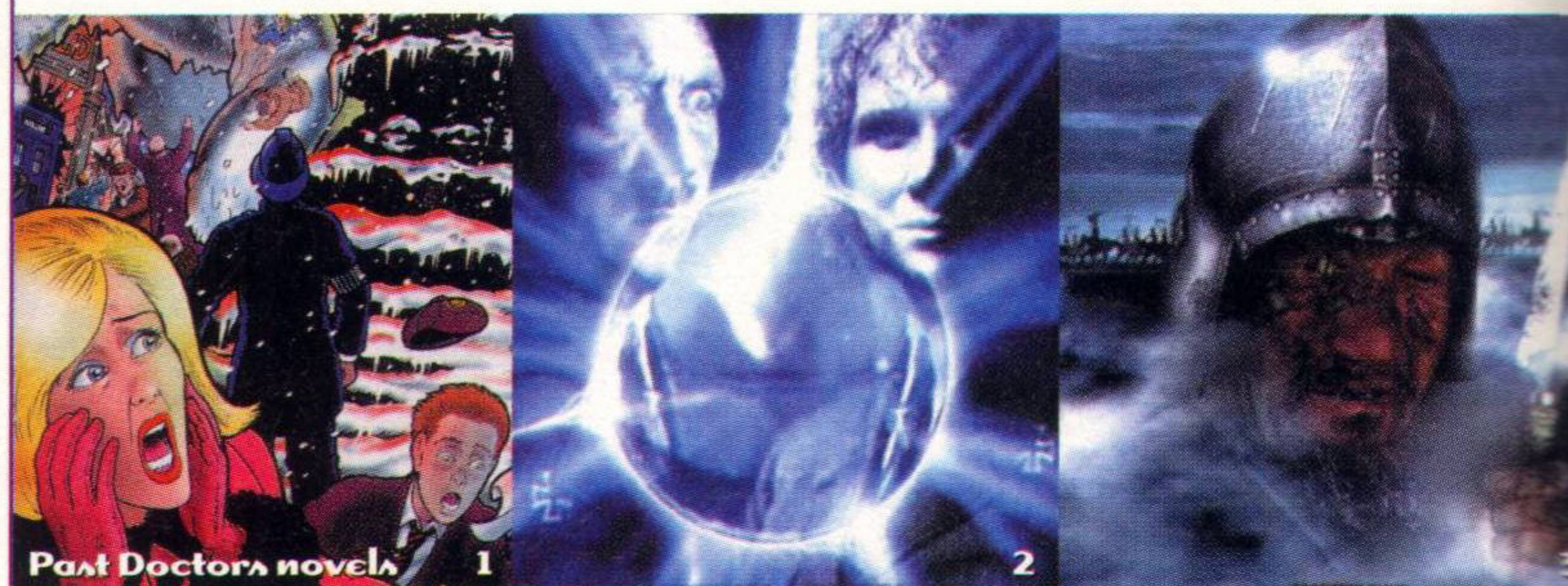
Best PDA

Rank	Title	Average/10
1	Time and Relative [novella]	8.20
2	The Shadow in the Glass	7.75
3	Bunker Soldiers	7.48
4	Byzantium!	6.78
5	Instruments of Darkness	6.60
6	Psi-ence Fiction	6.50
7	Superior Beings	6.07
8	Bullet Time	5.82
9	Rags	5.69
10	Dying in the Sun	5.59
11	The Quantum Archangel	5.51
12	Asylum	5.27

"I passed on the news to *Time and Relative*'s author, Kim Newman, and he was absolutely delighted if a little surprised. We always wanted the range of Novellas to be different, to present some great fiction and to push against people's expectations. We're all very pleased that the DWM readers have come with us and have appreciated what we were trying to achieve with this book. Many thanks"

DAVID J HOWE, TELOS NOVELLAS PUBLISHER

Although about half as many people voted for *Time and Relative* than any one BBC novel, those that did pass judgement were clearly very impressed, so newcomers Telos Publishing rob BBC Books of the top spot. "If Telos can keep their stories as good as this one, I'll certainly keep buying them!" says



M Fitzpatrick. With further novellas published this year, it remains to be seen whether Telos can keep – or build on – their lead in next year's DWM survey. Meanwhile, Somerset's Sarah James insists that "BBC Books have maintained a consistently high standard, thanks to so many top authors" – but not

everyone is as impressed with BBC Book's output: "It seems to me," insists M Fitzpatrick, "that the author of *Asylum* struggled for historical accuracy at the expense of a coherent and plausible plot!" Many of you agreed, with *Asylum* proving the least popular EDA of 2001.

Best supporting character

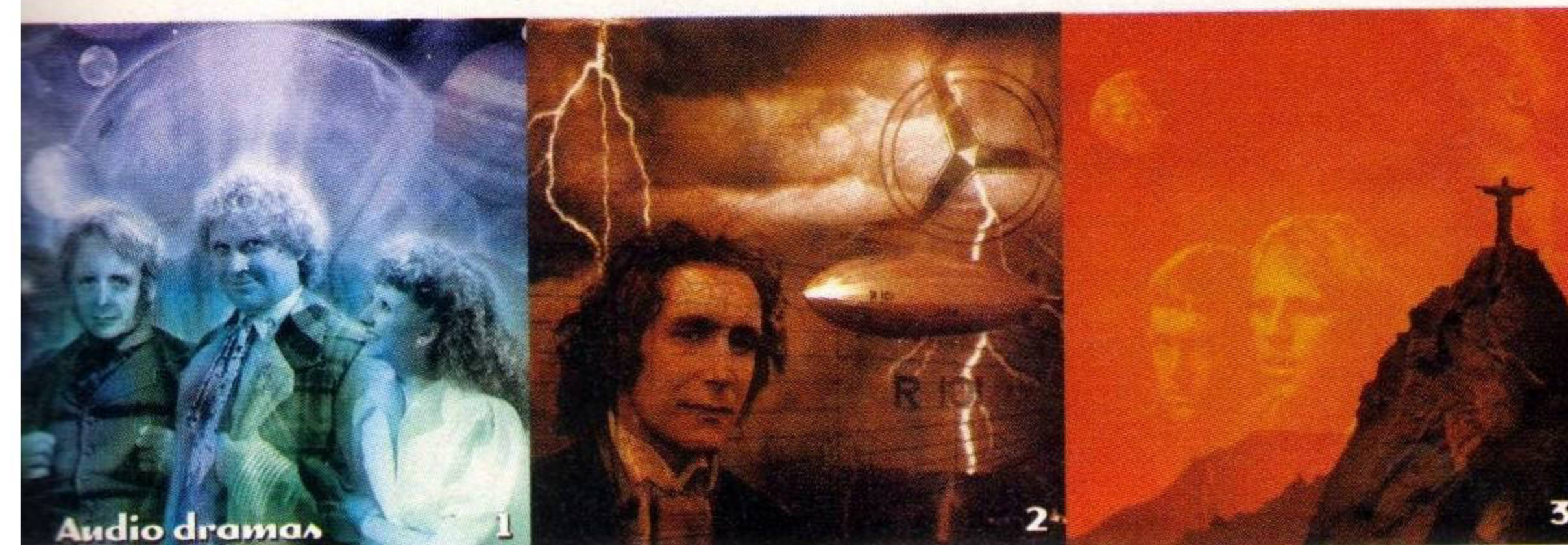
Rank	Character (novel)	% vote
1	Claire Aldwych (Shadow in the Glass)	40.51
2	Stuart Hyde (Quantum Archangel)	12.66
3	Dr Hitchins (Psi-ence Fiction)	8.86
4	Trey Korte (Instruments of Darkness)	6.33
5	Robert Chate (Dying in the Sun)	5.06
=	Gemellus (Byzantium!)	5.06
=	Jimmy (Rags)	5.06

"We had just three weeks to write *The Shadow in the Glass* and in the initial outline, Claire was included as 'journalist' and didn't get to do much past investigate the spooks in the village – but Steve's reaction as we went through was, quite rightly, that we needed a viewpoint character who was there for the bulk of the story. So, he created Zoe, who became Chloe, who ended up as Claire. So, despite her inauspicious beginnings, we're delighted that she worked out so well. In fact, the way she developed over the course of the book made it obvious to us what the ending should be ..."

CLAIRE'S CO-CREATOR, JUSTIN RICHARDS

A huge victory for ill-fated journalist Claire, who, it seems, many of you took to your hearts. "Shame the poor cow copped it," shrugs one Steve Cole of London. "I was quite fond of her myself ..."

Audio drama



Best Audio drama

Rank	Title	Average/10
1	The One Doctor	8.46
2	Storm Warning	7.94
3	Loups-Garoux	7.47
=	Dust Breeding	7.47
5	Bloodtide	7.31
6	Project: Twilight	7.08
7	Eye of the Scorpion	7.07
8	Colditz	7.03
9	The Stones of Venice	6.60
10	Primeval	6.52
11	Sword of Orion	6.48
12	Minuet in Hell	6.33

"Both Clay and I are really surprised and grateful. It was a departure for Big Finish to do a story like *The One Doctor* and I'm pleased their gamble seems to have paid off. It was a lovely experience recording it and I think that came through on the CD. The cast were all brilliant but it was especially nice to see Colin and Bonnie really getting into their stride, showing what might have been on TV. Thanks again."

THE ONE DOCTOR CO-AUTHOR GARETH ROBERTS

Christmas comedy *The One Doctor* romped to victory in a tightly-fought field, provoking universal praise from the likes of Andrew Willis in Sheffield ("Sublime, witty, stands constant re-listening ... the City of Death of the audio

range"), Rupert Street in London ("The One Doctor was excellent! Bonnie Langford was a revelation"), Terry R Francis in Somerton ("The One Doctor proves that, above all else, Doctor Who is essentially about having fun") and Ewan Morgan in Aberdeen ("This has all the ingredients for being terrible, but strangely it works – a breath of fresh air"). Stephen Martin adds: "The difference between humour and Who-mour, perhaps?" Runner-up was Alan Barnes' *Storm Warning*, which "brought the Eighth Doctor back in style," according to Christopher Loftus of Birmingham, though *Storm Warning* was the only Eighth Doctor release to score highly in the poll – the others occupying three of the four lowest placings. "Nothing really happened in *The Stones of Venice*," moans Dorset's Peter Jones, "which was so frustrating!" whereas Ewan Morgan is on the edge: "Minuet in Hell got me so irritated that I would quite happily have plucked out my own nostril hairs with a set of blunt pliers to make it stop!" Has he tried switching off the CD player instead? Or perhaps seeking immediate medical attention? Indeed, based on these results combined, the Sixth Doctor's adventures are the most popular ("Project: Twilight and *The One Doctor* both managed to capture the potential of Colin Baker's Doctor better than the TV stories," according to James Michael of Dulwich), though the Seventh Doctor stories are almost as likely to get your vote ("Colditz was a real high point. Klein is an adversary worthy of a return – an encounter with the Eighth Doctor would prove very interesting," says Phil Fenerty). The Fifth Doctor's adventures take third place overall, with James Gray singling out Marc Platt's *Loups-Garoux* as a "genuine epic".

Best episode

Rank	Story	Episode	% vote
1	Storm Warning	Part One	19.67
2	The One Doctor	Part Three	9.84
3	Dust Breeding	Part Four	4.92
=	The One Doctor	Part One	4.92
5	Dust Breeding	Part Two	4.10

Three releases dominated this category, with Part One of *Storm Warning*, which was given away free with DWM 300, claiming the top spot by a considerable margin and, predictably, receiving over twice as many votes as any other single episode. "Everything an opening episode should be" was the verdict from Plymouth's Bob Berrow, while Wantage's Mike Lord adds that "Season 27 was a long time coming, but so worth the wait. Paul McGann is the perfect Doctor for audio – he has a voice that's rich and full of character." *The One Doctor* and *Dust Breeding* claimed the other positions, although *Loups-Garoux* Parts Four and *Minuet in Hell* Part Four only just missed out.



Best cliffhanger

Rank	Story	Episode	% vote
1	Dust Breeding	Part Two	51.97
2	Colditz	Part Two	7.09
3	Storm Warning	Part One	6.30
4	Minuet in Hell	Part One	2.36
=	Loups-Garoux	Part One	2.36

"I've already won, Doctor! A delightful, if unexpected, pleasure! Heh-heh-heh!"
MR SETA, DUST BREEDING

A resounding victory for the masterful ending to *Dust Breeding* Part Two, which received over half of the total vote. Spoiler sensitive readers may wish to look away now, but for the rest of you ... "That cliffhanger took me back to my innocent youth," says Andrew Willis, "when I was genuinely surprised by the Master's comeback in *The Keeper of Traken*." And Ewan Morgan concurs: "A lovely twist that was blatantly staring us all in the face!" Quite. Martin Jefferey of Basingstoke is another satisfied customer: "Dust Breeding was a lovely old fashioned story with a great surprise. Not since the Cybermen's return in *Earthshock* have I been so shocked by the return of an old foe!"

Best music

Rank	Story	% vote
1	The Stones of Venice	17.74
2	Storm Warning	16.94
3	The One Doctor	12.10
4	Sword of Orion	10.48
5	Eye of the Scorpion	8.87

"Thank you to everyone who voted for my score for The Stones of Venice. I feel honoured. It's very important to me to find the right mood for a story and it's an enormous boost to me to see that people can relate to the atmosphere I created. Every Big Finish production, as you know, is a team effort and I'd like to thank Andy Hardwick in particular for his sumptuous post-production"

THE STONES OF VENICE COMPOSER RUSSELL STONE

Although The Stones of Venice languishes in the bottom half of our 'Best Story' poll, at least one component seems to have impressed you: "Russell Stone's evocative score brilliantly accentuated the atmosphere of Venice," enthuses London's **Luke Keegan**. "It's all too easy to forget how essential music is to the feel of an adventure, but Stone has reaffirmed that Big Finish post production standards are more professional than most broadcast radio dramas." And **Elis Matthews** of York singles out one Big Finish stalwart in particular: "Alistair Lock is an unsung hero," he insists. "His post production work and musical scores are second to none." **Tom Piper** from Southampton, meanwhile, was impressed by David Darlington's debut score for Eye of the Scorpion: "He managed to capture the heat of Egypt and the mystery of the ancient world in his excellent score."

Best actor

Rank	Actor (character)	% vote
1	Colin Baker (The Sixth Doctor)	34.94
2	Paul McGann (The Eighth Doctor)	31.93
3	Peter Davison (The Fifth Doctor)	10.24
4	Geoffrey Beevers (The Master)	6.02
5	Christopher Biggins (Banto Zame)	3.62
6	Nicky Henson (Pietre Stubbe)	2.41
=	Nicholas Courtney (The Brigadier)	2.41
=	Sylvester McCoy (The Seventh Doctor)	2.41
=	Gareth Thomas (Lord Tamworth)	2.41
10	Michael Sheard (Count Orsino)	2.08

"Well ... I suppose that after years at the bottom of the polls, I must now have paid the price for my (character's) arrogance, costume and non-regeneration and am moving into my rediscovery/ nostalgia phase. While it lasts I will certainly enjoy it every bit as much as I was crestfallen at my former – depressingly consistent – lowliness in the fans' eyes. It may, of course, just be that listening to me is marginally preferable to looking at me! It has been a pleasure to record the stories and I am delighted that Doctor Who has been able to survive into its 40th year as a living, rather than extinct, dinosaur. I have always been proud of my association with the show and, while Big Finish continues to invite me to contribute to such innovative and well written stories, I will be eager and happy to continue that association. Thank you, Big Finish; thank you readers of DWM, (which shows every sign itself of moving into an exciting, new and invigorated phase in its long history); and a final thank-you to John Nathan Turner, who made it all possible for me and for many others and whose absence leaves the programme without its strongest champion and me without a good friend."



COLIN BAKER

"At last!" cries **Jasper Cook** from Minehead. "Colin Baker has been given the chance to shine!" A viewpoint echoed by many: "Colin is bloody brilliant in the audios!" says **Mark Chambers** from Carlisle, while London's **Marcus John** thinks that "Colin's audios are better than all the rest" – and **Iqbal Meah** from Hounslow is, if nothing else, blunt: "Colin Baker was rubbish on TV, but Big Finish have shown his true colours!" No pun intended? Runner-up was new boy Mr McGann ("really getting to grips with the role" – **Martin Jeffery**), with Peter Davison ("better than ever" – **Alex Turner**, London) completing your top three.

Best actress

Rank	Actress (character)	% vote
1	India Fisher (Charley Pollard)	28.66
2	Maggie Stables (Dr Evelyn Smythe)	25.00

3	Eleanor Bron (Ileana de Santos)	10.98
4	Bonnie Langford (Melanie)	9.15
5	Nicola Bryant (Peri)	4.27
=	Sophie Aldred (Ace)	4.27
7	Tracey Childs (Klein)	3.66
8	Holly de Jong	3.05
=	Caroline John	3.05
10	Claire Buckfield	2.44
=	Sarah Sutton	2.44

"I am delighted to win Best Actress, albeit rather shocked! Charley is such a wonderful character to play, and recording the audios is always a pleasure. Thank you all the DWM readers who voted, and I hope that I get the chance to carry on playing a part I enjoy so much"

INDIA FISHER

As in the 'Best Actor' category, two Big Finish regulars top the 'Best Actress' poll, with **Simon Marsh** from Milton Keynes finding it near impossible to choose between them: "Can I cheat? I vote for India Fisher and Maggie Stables – two great companions played by two great actresses." His sentiments are echoed by Stourbridge's **Neil Fox** ("Big Finish have struck gold with India Fisher, whose instant rapport with Paul McGann is evident in every scene they share"), **Mike Lord** hopes that "Paul and India continue together for many years to come" and Taunton's **Gordon Turner** raves: "Maggie Stables is electric! How I wish that she'd climbed aboard the TARDIS on television!", while Loups-Garoux's **Eleanor Bron** and The One Doctor's **Bonnie Langford** ("What an absolute revelation Bonnie has been!" **Jonathan Spry**, Winchester) also scored highly.



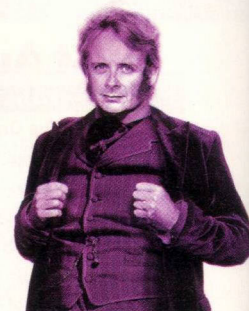
Best supporting character

Rank	Character (audio)	% vote
1	Banto Zame (The One Doctor)	21.02
2	Lord Tamworth (Storm Warning)	17.20
3	Mr Seta (Dust Breeding)	15.92
4	Ileana de Santos (Loups-Garoux)	10.19
5	Klein (Colditz)	4.46
=	Sally-Anne Stubbins (The One Doctor)	4.46
=	Charles Darwin (Bloodtide)	4.46

"Banto Zame lives out every fan's fantasy of wanting to be Doctor Who – and does it really badly! All praise to Biggins for making him such a entertaining adversary for Colin's Doctor."

BANTO ZAME CO-CREATOR GARETH ROBERTS

"Bring back Banto Zame! NOW!" screams **Terry R Francis**. Hear, hear! **Trey Korte** from Mequon, USA, points out: "Who would have believed, 15 years ago, that a pantomime story with Christopher Biggins would be one of the best of the year? Fantastic!" **Robert Leonard** of Hastings, however, thought that Storm Warning's Lord Tamworth deserved the top spot: "A wonderful creation and perfectly cast. The moment when he challenged the Triskele to a boxing match made me laugh out loud. So much more than the pompous military bore you think he'll be." That's satisfaction!



Comic strips

Best DWM strip

Rank	Title	Average/10
1	Beautiful Freak	7.86
2	The Way of All Flesh	7.42
3	Ophidius	6.89
4	Character Assassin	6.65
5	The Last Word	6.15

"I am highly chuffed that Beautiful Freak won this year, as it was mine and Martin Geraghty's favourite. Thanks to everyone who voted!"

BEAUTIFUL FREAK WRITER SCOTT GRAY



A close-run thing, here, with one-part comic strip *Beautiful Freak* just beating *The Way of All Flesh* to win this category. Cathy Wesselmann from La Salle, USA, thought that both of these strips were "well written stories that grabbed at the emotions and refused to let go", while James Gray held out for last place strip *The Last Word*, which he describes as "a perfect summation of Virgin's *New Adventures* – it made me realise how much I miss them". The close results in this category are reflected by much praise for the comic strip in general – from the likes of James Michael ("One of the few consistent forms of storytelling in the Who world), Wigan's Brian Mattocks ("The comic strips are much improved by the addition of colour – and the cliffhangers are great!") and Coventry's Duncan Hurwood ("I don't think there's ever been a time when the comic strip is as good as it is now"). Gawd bless yer all!

Other awards

Best writer (books/audio/comics)

Rank	Writer	% vote
1	Lance Parkin	13.70
2	Marc Platt	9.59
=	Gareth Roberts & Clayton Hickman	9.59
4	Lawrence Miles	7.53
=	Alan Barnes	7.53
6	Gary Russell	5.48
7	Scott Gray	4.79
8	Jonathan Morris	4.11
9	Steve Lyons	3.68
10	Lloyd Rose	3.42

"Blimey! Again, 2001 had a lot of really good authors either returning or debuting, and so it's very gratifying to win this one. Thanks to everyone that voted!"

LANCE PARKIN

It seems that *Father Time* made quite an impact! As well as scooping 'Best EDA', Lance Parkin has topped our poll of Doctor Who writers: "Father Time was an all time high," enthuses Paul Laville. "An engaging story with well-drawn characters leaping off the page. The 1980s setting was wonderfully evoked – and held as much menace as the aliens creating havoc within it." Almost every writer you can think of notched up votes, but Paul Magrs, Kim Newman, Kate Orman, Steve Cole and Nicholas Briggs all only narrowly missed top ten placings.

Best cover (books/audio)

Rank	Title	Av/10
1	Bloodtide (audio)	20.36
2	Father Time (EDA)	9.88
3	Sword of Orion (audio)	6.79
4	Dust Breeding (audio)	6.17
=	Storm Warning (audio)	6.17

Almost every book or audio cover received at least one vote, but the clear winner was Clayton Hickman's cover for Big Finish's *Bloodtide*. Craig Price from Aberdeen was excited: "Oooh – moody! Oooh – shadowy! Oooh – Silurians!" Get a bucket of cold water! "All the covers have been excellent," suggests a calmer Christopher Loftus, "with *Storm Warning*, *Bloodtide* and *Sword of Orion* being particularly worthy of note." The poll was dominated by audio covers, with only *Father Time* popping up – once again! – to represent the novels.

Doctor Who Magazine

Favourite overall issue

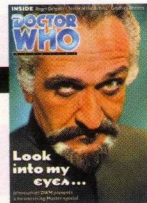
Rank	Issue	% vote
1	300	20.83%
2	305	20.14%
3	311	19.64%



Four issues tickled your fancy more than most in 2001 – our new look 300th issue claiming the top spot, possibly due to the free CD attached ... "More freebies, please! Who said bribery doesn't work?" jokes Dicky Souray from York. The other issues that scored highly were all themed specials – *New Adventures* (305), the Master (311), 50 Essential Questions (312). Coincidence ...?

Favourite cover

Rank	Issue	% vote
1	311	20.44%
2	306	13.87%
3	308	11.68%



'Look into my eyes ...' beckoned the cover of DWM 311. Katy David from Newcastle did: "Ooh! A rare Delgado pic! And in full-colour!" she gushes. "An amazing cover to an amazing issue," adds Robert Durham of London, who also liked 306's cover: "Funky silver!" Original art – in the form of Adrian Salmon's Zygon on DWM 308 – also went down well. Noted ...

Favourite regular feature

Rank	Feature	% vote
1	The DWM Review	17.29
2	The Time Team	16.97
3	Gallifrey Guardian	16.22
4	The DWM Archive	15.06
5	Comic Strip	13.46
6	Coming Up ...	10.50
7	It's the end, but ...	6.41
8	Timelines	5.09



"The DWM Review is an essential read," says Anne Read from Walthamstow. Her sentiments are shared by many, which is a sure sign that DWM's verdict on new Who really does matter to you. The Time Team also scored well, with Glasgow's Andy Ford insisting we "bring the gang back – now!" Patience! And in these newfangled times of websites, newsgroups, et al, it's encouraging to know that so many of you still rely on DWM as the most reliable source of Doctor Who news, with Gallifrey Guardian claiming the bronze medal.

Favourite special feature

Rank	Feature	% vote
1	Michael Troughton's Memories	26.41
2	Tales from the Fiction Factory	19.58
3	50 Essential Questions	17.75



"Another great year for DWM!" says Phil Fenerty, singling out Michael Troughton's Memories as "particularly excellent". Neil Fox adds: "It gave a unique perspective on Doctor Who's most private figure." Alex Williams of Bow offers "congratulations to David Howe on Tales from the Fiction Factory. After the Target Books articles, I didn't think he could do it again – but he did!"

Favourite interview

Rank	Interviewee	% vote
1	Pip and Jane Baker	25.00
2	Marc Platt	23.78
3	Kevin Stoney	9.15



The leaders in this category were the Bakers, just pip(and Jane)ing Marc Platt to the top spot. "The most entertaining interview was with Pip and Jane Baker," says Sarah Griffin from Oxford. "How scary were they?!" Erm ...

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The gourd, the bad and the monkey

ALMOST FOUR DECADES AFTER *MARCO POLO*, **DERREN NESBITT** IS BACK – BATTLING CYBERMEN IN *SPARE PARTS*. HERE, HE TELLS BENJAMIN COOK WHY ACTING REALLY CAN BE A SH*T BUSINESS ...

Derren Nesbitt sounds miserable. “Everybody thinks that I’m dead,” he laments, “but I’m not, which is why I appeared in panto this year – with Julian Clary, who was a nice fellow, but I’d rather not do it again. I didn’t enjoy it.” Didn’t Derren delight in friendly repartee with his juvenile audience? “Not particularly.

Audiences are always audiences. And they’re always difficult on a Friday night. I have never been able to work out why that is. Why do people go to the theatre on a Friday just to sit there and be miserable? The panto producer approached me: ‘Are you having a wonderful time?’ he said. ‘No,’ I said. ‘No – I’m not.’”

Derren exudes an overwhelming apathy – for just about everything. And it’s infectious: I too, before long, feel like throwing myself in front of a lorry. “I think you should play King Rat next year,” he said. ‘I don’t think so,’ I said. ‘I’m only appearing this bloody year to remind people that I’m still alive!’ That maybe wasn’t the best thing to say.” Derren assures me that he is, in fact, quite a happy person, really – “but when you’ve had as long a career as I have, you don’t dwell on the past, and you take the future as it comes. People ask me how many films I’ve done. ‘Maybe 40?’ I say. ‘Or 50?’ I don’t know. I never bother to think. I never even considered them as anything much. What has been done has been done.”

He has, however, had a film and television career as long as his arm. What prompted Derren to enter the profession? “I was born in a theatre – literally. And my family were all in the business, so it was a natural progression, I suppose. I’ve never stopped working. I’ve been very lucky.” Apparently, in his younger days, Derren had an unsavoury look about him – “hard to believe, I know” – which was useful when directors were looking to cast insalubrious characters. In 1964, for instance, he landed the role of the villainous Tegana in lost seven-part *Doctor Who* epic *Marc Polo*. “I don’t know how that happened,” he ponders, stroking his moustache, “but I do remember enjoying myself, vaguely ...”

Shooting of the fifth episode, *Rider From Shang-Tu*, at Lime Grove Studios required a small monkey owned by the character Kuiju. Derren fell victim to loose and frequent bowel movements – which weren’t his own! “That monkey was so petrified,” he explains, “that it escaped, and went into the studio galleries, and had diarrhoea throughout the rest of the show. Talk about rain from God; on *Marc Polo*, it rained monkey shit, which was difficult to deal with.” Did monkey discharge detract from the enjoyment of making *Doctor Who*, then? “I suppose not.

Doctor Who was much the same as anything else, except that the production team were more para-

noiac about stopping. We had to keep going – monkey shit or not.

“When I did a series called *Special Branch*, I was the first one to say, ‘Why don’t we rehearse and shoot?’ – so, we rehearsed for two weeks and then went into the studio, rehearsed a scene and then shot it, which was much more convenient. You can stop as much as you like nowadays, of course, but back then you weren’t allowed to stop, which seemed illogical to me. There was no sensible reason for not stopping – or cutting the tape during editing – but it didn’t happen for quite some time.”

I suggest that this must have added considerable pressure to working on *Doctor Who*. “Actually, no. Some jobs were complex and difficult, and others weren’t, but coping with pressure was the name of the game. And [William] Hartnell was always very good. One knew of him, obviously, because he was well known, but he was very detached. Leading actors were often detached. He had a job to do – and he just did it. There was no time to mess around. He wasn’t difficult, I mean, but there was none of the camaraderie that there is now. Hartnell had been a big British movie star, and in lots of West End plays, so he looked upon all of us youngsters from afar.”



Desert rat: Derren as *Marc Polo*’s Tegana, about to poison the water gourds. © BBC

Almost four decades after *Marc Polo*, Derren returns to the *Doctor Who* fold this month in Big Finish audio drama *Spare Parts* [previewed on page 4], but he has “never done a radio or audio play before. Isn’t that amazing? Of all the

things that I have done – and I have done a lot of things – I have never done one of those.” How

‘Everybody thinks I’m dead, but I’m not! I’ve never stopped working’



did he find acting on audio, then? “You have the disadvantage of not learning the lines, I suppose.” Erm – isn’t that an advantage? “No, it isn’t. I find it much easier when I know the lines. Reading them is always a bit difficult, because it can instil a certain artificial amateurism. You can read the lines instead of actually thinking about what they mean.”

Derren is surprised but delighted that *Doctor Who* is still going strong – albeit on audio – all these years after he appeared in the show: “Who’d have thought it, eh? Nothing like that ever entered our heads. *Doctor Who* was of its time, and successful in its time, but the show’s done remarkably well. Things that are recreated or updated very rarely succeed, but *Doctor Who* has a certain sympathy on audio, obviously. No doubt people will still be listening to me in another forty years ...”



The DWM Review

Uneven

NO OSCAR FOR THIS MONSTER'S BALL!

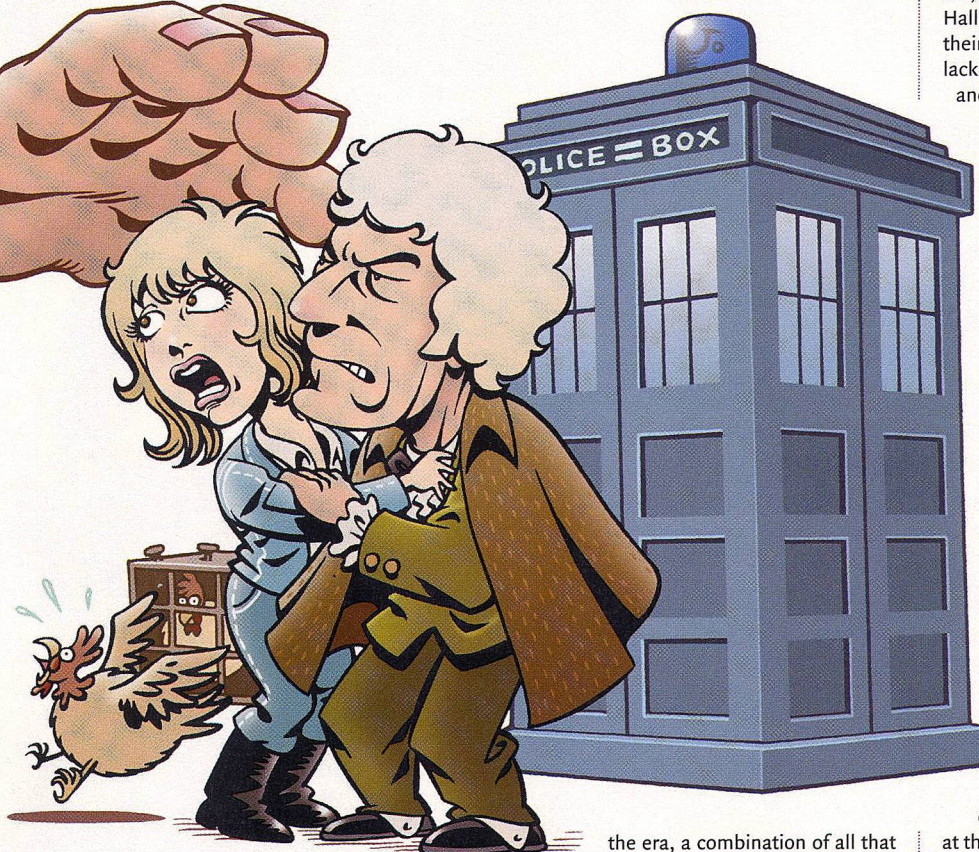


ILLUSTRATION BY ROGER LANGRIDGE

is less oppressed state and more Ziggy Stardust! Vorg and Shirna look like the home crowd and not the visitors. As show people, their garb's just about excusable, but neither Leslie Dwyer nor Cheryl Hall seem that committed to matching their performances to their look. Dwyer lacks the charm to make Vorg likeable, and the grumpy Punch and Judy man he played in *Hi-de-Hi!* seems too near the surface. The Minorians are better, but their pettiness is a sketch idea, not amusing enough to sustain four episodes. The banter may shift from Vorg's dodgy credentials to revolution, but it's performed, written and directed in so samey a way as to appear every bit as repetitive as events on the *SS Bernice*. What the whole glittering Inter Minor artifice needs is a shock repeat of the first cliff-hanger. If a giant hand came in on this lot, not only would we have a 'Scope within a Scope' twist but a story I'd be much more inclined to believe in!

DVD EXTRAS

Initially, this DVD sounded like it would be a case of extras over story – *Carnival* being noted for the bits and pieces it left behind. As it turns out, however, none of this has much substance, with the majority of the material being available on the story's extended video release, or tacked on

at the end of the *More Than 30 Years* in the TARDIS tape. So what we've got are those bits from the early edit of Episode Two; behind-the-scenes stuff (as on *30 Years*); dreary effects tests of the shuttle and the Drashigs (that there are no plesiosaur tests speaks for itself; no CGI makeover either – perhaps more difficult than on the Ark disc as the new work would have to be dropped into the existing action); and the rejected Delaware theme. Add to that an endless *Five Faces of Doctor Who* trailer (not, I suspect, the last time we'll be seeing this), and Barry Letts' edit to the end of Episode Four (another legacy of the story's 1981 repeat – a questionable cover-up of poor production values). An early 1970s CSO demo proves the disc's only real curio, a po-faced training video presented by Letts that, due to its own dodgy effects, puts forward a very poor case for the technique but manages to be rather sweet in its own way. Plus a below-par TARDIS-Cam entry, on-screen production notes, and a meagre photo gallery (not the disc's fault – this story's dearth of images is legendary).

Luckily, the commentary turns things around, providing a new soundtrack that manages to entertain more than the original. It's a mystery where Jo ends and Katy Manning begins; with cries of "That's so cool!" and "Yikes!", her 'say what you see' approach proves a cheeky foil to Barry Letts' attempts to get the seriousness of the business across. It's a partnership I'm sure the Third Doctor would be only too familiar with ...

VANESSA BISHOP

WARNING! Spoilers ahead

It's *Doctor Who Magazine's* policy to review new *Doctor Who* adventures as fully as possible, from beginning to end – so if you've not yet read or listened to the books and audios under discussion in this issue, and you don't want their plots to be given away, stop reading now!

DOCTOR WHO: CARNIVAL OF MONSTERS

DVD BBC WORLDWIDE
RRP £19.99
CAT NO BBCDVD 1098



Carnival of Monsters is what would now be called an 'oddball' story – more surreal and satirical than the usual Pertwee fare. Vorg and Shirna are jokes on the Doctor and Jo, entertaining their audience with a monster show – the creatures bottled in the Miniscope, a hi-tech pocket zoo. For all that, Vorg parades it like an old 'What the butler saw' – or a 'What the plesiosaur', if switched to the *SS Bernice* circuit! At times, writer Robert Holmes seems to be ahead of himself; the

Individual scenes are easier to enjoy than the whole story

Miniscope like a first draft of the Matrix and the Minorians a rehearsal for the protocol-obsessed rulers of *The Sun Makers*.

All of which might suggest that *Carnival of Monsters* looks and feels different from its Third Doctor stablemates. Not so. The story doesn't have a part for Courtney or Delgado, admittedly, but in most respects it's a fair encapsulation of

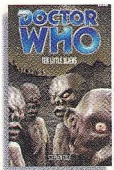
the era, a combination of all that was good and bad about *Doctor Who* in the early 1970s. As such, it's an uneven production, with individual scenes easier to enjoy than the whole. Certainly things are better on the inside of Vorg's Miniscope than they are on Inter Minor. The *SS Bernice* section plays to the era's strengths, with good location work and, considering the limited space, plenty of action as the crew chase the Doctor and Jo around the deck. Equally effective are the bleak marshlands favoured by the Drashigs, featuring some of the series' most impressive bangs and flashes. The studio work connected with these environments doesn't disappoint either – the cargo hold and cast-iron corridors of the *SS Bernice* are detailed and convincingly solid. The Drashigs themselves are, of course, faultless – well, initially, anyway. At first sight they're singularly the most impressive piece of monster model-work ever put before a camera; bursting through the mud and making one hell of an entrance. Unfortunately, they are then called on to 'rampage' ... and that's where it all goes slightly wrong. It's not so much their gentle caterpillar crawl that does for them, but more where they're heading ...

Surprising

THE DOCTOR ... IN THE CONSOLE ROOM ... WITH THE CANDLESTICK?

DOCTOR WHO: TEN LITTLE ALIENS

NOVEL BBC BOOKS
AUTHOR STEPHEN COLE
RRP £5.99
ISBN 0 563 53853 8



Doctor Who's had an on-off association with Agatha Christie. Of the three TV stories often attributed to her style – *The Robots of Death*, *Black Orchid* and *Terror of the Vervoids* – only the last plays by her rules, and even then it's a bit of a stretch. *Ten Little Aliens* is a 'whodunnit' – but Christie isn't just a genre, she's also a style and a period, a commentary on class and England. Stephen Cole only takes the mechanics, fusing them with the tough sci-fi soldiering of *Aliens*.

In *Ten Little Niggers*, Christie assembles ten characters on an island and proceeds to kill them off, one by one. In Cole's book, it's ten elite soldiers on a planetoid. The soldiers arrive to discover murders – the aliens of the title. The question's this: is the same menace that killed the aliens now bumping off the soldiers, or do the elite have a murderer in their midst?

Cole's soldiers are an arrogant, surly band of misfits, led by Marshal Nadina Haunt, an aggressive Ripley-type. Not

surprisingly, the author of the downbeat *Parallel 59* is most comfortable when in the company of his grim and cynical army. We're introduced to them via a series of mini CVs, their intently glib language recalling the DJ in *Revelation of the Daleks*. It takes time, but gradually the soldiers are given room to grow more real, revealing secrets and paranoias that, of course, make each one a suspect.

Like February's *Drift*, a lot of the novel is background and personal histories. *Drift* used icy, snowy wastes, whilst *Ten Little Aliens* draws its atmosphere from another fail-safe Doctor Who environment – repeatedly pushing its characters down gloomy tunnels. Yet, unquestionably, it's these scenes of soldiers being picked off

**Cole is most comfortable with
grim and cynical characters**

in the darkness that really make the book, Cole excelling in bringing over their fear.

Against these military hard-cases, the First Doctor stands his ground particularly well. As in *The Tenth Planet*, he initially seems aware of what's going to happen, anticipating events, knowing instinctively how to deal with problems – characteristics that help Cole flirt with the idea that he isn't above suspicion himself. Ben and Polly fare well too. Their familiar qualities

survive, but with modernised perceptions – Ben suggesting the alien murders may be down to "special effects".

Chapter Fourteen's 'Make Your Own Adventure' isn't so successful. Set within a neural network, it's an online version of a Christie "I've called you all together ..." scene, where each suspect gives us the situation as they see it. For example, you begin in Haunt's viewpoint, then you're offered the option to switch to another. Enjoyment of this depends on whether you've the patience to flick back and forth, following the 'Turn to page x' instructions. The idea might work visually, with, say, a split screen, as in the series 24, but here it only succeeds in unnecessarily confusing an otherwise clearly-told story – particularly as each character suddenly becomes 'we' rather than 'I' so as to get the 'mind network' across. Ultimately the gimmick tires long before all of its possible perspectives are out. It's also an

unfair place to bury an important clue.

However, letting the reader in has never been the point of detective fiction. The likes of Christie work with audacious twists and improbable coincidences. It's their ingenuity that's applauded. With its tongue-in-cheek title and chapters named after other Christie works, *Ten Little Aliens* asks to be guessed and doubted over. It's to Cole's credit that the final surprises ... are! VANESSA BISHOP

**Also
released**
BY VANESSA BISHOP



DOCTOR WHO CHRONICLES: SEASON THREE

DWAS £13.99

It's been over a year since the last *Chronicles*, during which Doctor Who has seen a brief upsurge in reference books – *On Location* and *The Scripts*, plus more to follow for the 40th Anniversary. It's *The Scripts* that have rattled editors David Brunt and Andrew Pixley, dropping future plans for Season Seven to avoid a possible clash with BBC Books' coverage of the same. It's not that there aren't crossovers – both use camera scripts as reference and have an 'Origins' section – but the *Chronicles* is not a script book. Those who want dialogue will buy the more populist BBC line. Those who want a research document that refers to camera and rehearsal scripts, plus draft scripts, original outlines and memos where available, will continue to buy the *Chronicles*, despite its utterly uncommercial format of tele-snaps and tiny print.

The many changes of Season Three's production team, and their sometimes opposing views of Doctor Who's direction, continue to be of as much interest as the stories. Differences between script editor Donald Tosh and writer John Lucarotti over *The Massacre of St Bartholomew's Eve* gain a new perspective when it becomes clear Lucarotti had already suffered two script rejections. There's also concern with attracting an adult audience, a 1966 brief insisting the series should include a large concept idea – "What would happen if Earth stopped turning, or machines took over from mankind?"

Terry Nation remains a figure of contradictions. Depending on what you read or who you talk to, he was, by Daleks' *Master Plan*, an in-demand professional on a creative high, or a blasé and sloppy writer bored with his success. *Chronicles* portrays him more as hands-on and inventive, detailing suggestions by Nation for visual effects and, surprisingly, how to achieve them. At one point, he describes how to create a false monitor with a "fast, flicker lighting" effect, as used in his BBC drama *Caves of Steel*, asking if the production team "could arrange to see it".

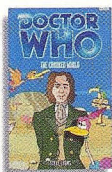
Fascinating stuff. And there's plenty more like that in here ...

Mature

WHAT'S UP DOC? LOONY 'TOONS PROVE ANYTHING BUT FLAT

DOCTOR WHO: THE CROOKED WORLD

NOVEL BBC BOOKS
AUTHOR STEVE LYONS
RRP £5.99
ISBN 0 563 53856 2



Fictional worlds – that is, places where fictional characters are real – are ten-a-penny in Doctor Who. Aside from the Land of Fiction and TV's Albert Square, the TARDIS has recently visited a land of dragons and princesses, and a world where fairy tales are reality. And so it seems hardly surprising that the Doctor should do an Angela Lansbury and arrive, *Bedknobs and Broomsticks*-style, on a cartoon planet.

The *Crooked World* itself lies in an area of space where the laws of nature can be manipulated. Thus, it becomes possible to run off the edge of a cliff and keep going, to get flattened and then reflate, and to be shot but recover in seconds.

It seems, however, that copyright laws prevail where the laws of physics do not. Hence the cat and mouse pairing of Jasper and Squeak are obviously not just Tom and Jerry in all but name, and the lovely Angel Falls is entirely dissimilar from

the character of Penelope Pitstop. Ahem!

However, *The Crooked World* is not just a whimsical trip through Hanna-Barbera clichés. The Doctor's arrival plays havoc with the physics of the planet. Seconds after leaving the TARDIS, he is shot – almost fatally – by a pig. His non-recovery creates a profound culture shock, as the inhabitants of Zanytown are faced for the first time by suffering and death.

Sex, infanticide and the nature of justice are all central to a story that is primarily concerned with growing up. And so the perpetually sunny, carefree world of Zanytown gradually falls under the shadow of adult concerns like sex and death. The latter features particularly prominently, with two of the most shocking deaths in all of Doctor Who. Lyons invests each individual demise with such a degree of repulsive horror that we forget that we are reading about cartoon animals.

The most striking scene in the novel comes when the harried cat, Jasper, looks above the stockinged ankles of his owner and tormentor for the first time, and sees that she is just an old woman. Lyons captures that moment in the growth of any child when we realise that our parents aren't gods. Each character goes through a sort of adolescence as they suddenly begin to understand and control the world around them.

The evolution of individual characters is reflected in the development of the Crooked World's society from a state of near-anarchy, through autocracy to democracy. Along the way, reactionary elements such as the villainous Green Ghost and Sheriff Dogg attempt to halt this inevitable progression, but they are swept aside.

With the Zanytowners' newfound maturity comes responsibility. Actions have results, and individuals have to take responsibility for the consequences of their choices. Again, Jasper's plight illuminates this theme. Having finally exterminated his rodent nemesis, Jasper's guilt and revulsion, and his subsequent atonement, make for compelling reading.

The Doctor, Anji and (to a lesser extent) Fitz also take responsibility for the events they set in motion. And yet, one can't help wondering whether they've introduced the apple into the Crooked World's Eden. Before their arrival, death was unknown. Mortality and suffering might seem too high a price to pay for the virtues of free will and individual responsibility, but Lyons shows that without them, life has little meaning.

Like the cartoons it evokes, *The Crooked World* is thoroughly engaging and entertaining. However, it also succeeds on a deeper level. Lyons takes the most anarchic and violent form of entertainment and turns it into a parable of adolescence. Strangely, this tale of cartoon characters is one of the most mature, three-dimensional novels in the range. MATT MICHAEL

The Green Death



CRACK OPEN THE GOOSEBERRY CHAMPAGNE! JO GRANT IS GETTING MARRIED IN THE MORNING – BUT FOR THE DOCTOR, IT’S THE PITS! “I AM THE BOSS!” INSISTS **ANDREW PIXLEY**, TURNING GREENER BY THE SECOND ...

EPISODE ONE

While Stevens, director of Global Chemicals’ Research Centre, promises unemployed local miners ‘wealth in our time!’, miner Ted Hughes staggers along underground tunnels and sounds the pithead alarm. He is glowing green! Professor Cliff Jones, the Nobel prize-winning biologist protesting about Global Chemicals’ pollution of the Welsh countryside, examines the body.

Hearing of Professor Jones’ fight against Global, Jo Grant decides to travel down to Llanfairfach in South Wales and lend her support, but she travels down with Brigadier Lethbridge-Stewart when UNIT is assigned to investigate the dead man and protect Global. At the alternative science Wholeweal community – ‘the Nuthutch’ – Jo meets Cliff Jones and is fascinated by his work into high-protein fungus.

Having just paid a nightmarish visit to the blue planet of Metebelis Three, the Doctor is only too glad to join the Brigadier in Wales. Stevens tells the Brigadier that the pit must be isolated, but he gives more forceful orders to this effect to a security guard, Hinks, before donning a strange pair of headphones ...

Curious about Hughes’ death, Jo is at the mine when another miner, Dai Evans, calls from below to say he is in trouble. Another miner, Bert Pritchard, and Jo descend into the mine to help. The Doctor and the Brigadier arrive at the pithead and ask a third miner, Dave Davis, to stop the lift, but they discover that the breaks won’t work! The cage is out of control!

EPISODE TWO

The Doctor crudely jams the lift mechanism to halt the cage’s progress before it hits the bottom; Bert and Jo climb down into the mine. Cutting gear is urgently needed; Cliff indicates that they normally borrow Global’s ...

At Global, employee Ralph Fell is confused when Stevens prevents him from helping UNIT. The voice of the company boss in Stevens’ office booms out that Fell must be processed.

Bert and Jo find Dai, glowing green. He dies – and Bert suggests that they make for the emergency shaft. The Doctor discovers the lift was sabotaged. With Cliff’s help, the Doctor arranges for the Wholeweal community to distract Global’s security, allowing him to enter the compound and steal the cutting gear. Rapidly apprehended, Stevens shows him that the storage area is indeed empty.

Another Global employee, Elgin, realises that Stevens is hindering the Doctor. In the meantime, the Brigadier has located other cutting gear, allowing the Doctor and Dave to descend into the mines.

Bert finds some green slime that burns him when he touches it. Soon he collapses and Jo presses on alone. The Doctor’s party find Bert and have him taken to the surface. By the time the Doctor finds Jo, she is standing before a pool of the slime. Behind them, the tunnel breaks open to disgorge massive maggots, which advance on them ...

EPISODE THREE

The Doctor and Jo use an abandoned coal truck to traverse the slime; climbing upwards, they find a massive egg. At

'A Little Touch of Brainwashing'

Global, Elgin is increasingly suspicious of Fell's actions and realises that he intends to flush chemical waste down into the mine – along the shaft that contains the Doctor and Jo. Elgin battles to help Fell overcome his conditioning, and at the last moment helps get the Doctor and Jo to safety, smuggling

Jo annoys Cliff when she knocks over some of his samples; upset, she rushes out to catch him the maggot that he needs from the slag heap, unaware that the RAF will bomb it in minutes. Cliff discovers the cure from Jo's accident and rushes after her.

The Doctor ascends to Global's top floor



Attack of the inflated condoms! Three giant maggots amuse themselves. © BBC

them out from the pumping room.

The Brigadier returns to Global to investigate events, but learns that Stevens has the backing of the Prime Minister. Fell is ordered to 'self destruct' because of his failure, so he throws himself from an upper window.

That evening at Wholeweal, Jo becomes enraptured by Cliff's plan to explore the Amazon for a legendary mushroom that is rich in protein. Bert has died, and the Doctor aims to examine the egg. News of the egg has reached Global, however, and Stevens orders Hinks to steal it.

Jo has become very fond of Cliff. She decides to sit up alone in his cottage, reading about the Amazon, but she does not realise that the egg has hatched. A giant maggot creeps up behind her ...

EPISODE FOUR 4

Hinks breaks into the room, and is attacked by the maggot, which then escapes; Hinks is infected with the green slime.

UNIT prepare to seal the mine with explosives, acting under Stevens' orders; the Doctor is horrified, as he and Cliff need more samples to find a cure for the maggots' cellular infection. The Doctor confronts Stevens, who refuses to have the decision reversed, and finds Captain Mike Yates at Global, posing as a ministry representative. The voice of the boss tells Stevens that 'the time' is coming fast.

After the explosion, the maggots emerge through the slag heap and up Global's pipes; Stevens has Elgin conditioned when he starts asking awkward questions. Disguised as a milkman, the Doctor infiltrates Global's compound to try and get a sample of the chemical waste; he learns from Yates that everything important is kept on the top floor.

and enters a computer room where BOSS introduces itself: 'I am all around you. Exactly ... I am the computer!'

EPISODE FIVE 5

The BOSS – Bimorphic Organisational Systems Supervisor – is a computer linked to Stevens' brain. Its aim is to eliminate inefficiency from humanity, maximising Global's profits. Captured by Stevens, the Doctor fails to respond to the BOSS' brainwashing, but

In the computer room, the mental conditioning by the BOSS fails to affect the Doctor, and Stevens is ordered to take over the 'persuasion' techniques.

STEVENS Doctor. Believe me. We wish you no harm.

DOCTOR Don't worry my dear fellow. I'm having a whale of a time!

STEVENS In the end, we all want the same thing: an ordered society with everyone happy, well fed ...

DOCTOR ... Global Chemicals taking all the profits.

STEVENS What's best for Global Chemicals is best for the world – is best for you!

DOCTOR Such as a little touch of brainwashing?

STEVENS Freedom from fear. Freedom from pain.

DOCTOR Freedom from freedom!

From *The Green Death* Episode Five by Robert Sloman

he is rescued by Yates. The Doctor escapes from the compound, but Yates is captured ...

Cliff has caught up with Jo on the slag heap during the bomb run. Hiding in a cave, Cliff is knocked out, and Jo calls for help on her radio. The Doctor arrives and uses his sonic screwdriver to generate a sound, disabling the maggots. He and Sergeant Benton rescue Cliff and Jo in Bessie.

Back at Wholeweal, Cliff is found to be infected. Yates enters and pulls a gun on the Doctor; the Doctor uses a blue crystal he found on Metebelis Three to overcome Yates' hypnotic conditioning

Yates returns to the factory and tells Stevens that the Doctor is dead; he uses the crystal on another employee, James, who reveals that BOSS will take over at four o'clock. Suddenly, James drops down dead! Stevens enters the office: 'Just can't depend on anyone, can you, Mr Yates?'

EPISODE SIX 6

Time is running short. The Doctor fears that the maggots are moving to their next stage

of development, though a maggot found in the larder has died from the fungus the community eats. Using the fungus, the Doctor and Benton deal with the maggots on the slag heap, spreading the powder from Bessie. They also fight off a massive fly that attacks the car.

The BOSS and Stevens prepare to take control of their 'slave elite' – the first being Yates – but Yates manages to escape and reach UNIT. Leaving Cliff to be treated with a fungus paste, the Doctor heads for Global and enters the compound as the BOSS' countdown starts.

Entering the computer room, the Doctor finds Stevens linked to the BOSS in the countdown to taking over the world via seven other computers. Using the crystal, the Doctor frees Stevens, who sets the complex to self-destruct. The Doctor escapes moments before the factory explodes; Stevens perishes with his computer friend.

Cliff recovers and asks Jo to marry him so that they may go to the Amazon together. Upset at the loss of his companion, the Doctor gives Jo the blue crystal as a wedding gift – and drives off into the night.



It was Professor Jones' idealistic zeal that attracted Jo. And the fact that he had a nice arse ... © BBC

In Production



"And the fifth Doctor Who will dress like this, you see ..." Cliff begins to have doubts about his new squeeze. © BBC

In 1969, scientist Edward Goldsmith launched the periodical *The Ecologist*, concerning pollution and the environment. One subscriber was Doctor Who producer Barry Letts, who was very affected by the mid-January 1972 issue devoted to Goldsmith's article *A Blueprint for Survival*, which pinpointed a dangerous future if mankind continued its exploitation of fossil fuels for its 'disposable' lifestyle. Letts was shocked, wishing that he worked on a series that could convey these notions through drama. Script editor Terrance Dicks suggested they used Doctor Who to convey Letts' feelings on pollution.

The writer Letts selected for the ecological six-parter was Robert Sloman. A part-time writer and distribution manager for *The Sunday Times*, Sloman was an old friend of Letts; indeed, the two had co-written *The Dæmons* in early 1971, with Letts also having input into Sloman's *The Time Monster* in early 1972. Letts decided that the ecological story would not be an attack on big business or new technology, but would show how development must be balanced out against humanity's well-being. The concept of 'freedom' was also important in the sense of people recognising lifestyle obstacles and not feeling constrained by them; Letts did not advocate a responsibility-free 'hippy' existence. The dehumanisation process – losing 'freedom' – was to be represented by a computer, an object of greed, which maxised profits by enslaving humanity.

Letts and Dicks realised the script might stray into politics, potentially opposing

the current Conservative government. Although Letts sanctioned the political notions, he and Sloman carefully kept these in the background, ensuring the serial also functioned as a traditional 'monster' serial for the wider audience.

Sloman was working on the serial by October 1972, inspired in part by a book that he had read as a child where people were killed by a sprayed substance that entered the body via the skin pores. The ecology angle addressed the topical idea of Greenpeace, an organisation whose aims Letts supported. Their ideas prompted Sloman's inclusion of a self-sufficiency commune experimenting with alternative technology – similar to those that some of his friends had joined. Sloman felt that this was his best Doctor Who story, and saw the message as being that big business ruined Earth and human lives; he was passionate about protecting the environment and jokingly named the threat 'the Boss'.

After various discussions, Sloman was commissioned on Thursday 30 November to deliver *The Green Death*

Episode One by Monday 11 December; Dicks suggested that the running joke of the Doctor attempting to reach Metebelis Three should be concluded in this final story of the tenth season.

'Those maggots caused a storm in studio. Grown men were seen to walk gingerly around them!'

Robert Sloman • DWM 276

Sloman delivered Episode One on Friday 8 December, hinting that the opening Welsh scenes could be backed by 'a lyrical, if radiophonic, rendering of 'Sospan Fach'. The big company was called Universal Chemicals, run by 'Stevens, tall and distinguished – the Director of Projects for U.C. and Managing Director for the

Llanfairfach complex'; Stevens was named after Jocelyn Stevens, Sloman's ultimate boss at *The Sunday Times*. Other members of the Universal staff were Mark Elgin 'the PRO, a worried looking forty year old' and Stevens' driver, 'a massive, beetle-browed thug called Hinks'. Foreshadowing disaster, Stevens misquoted former Prime Minister Neville Chamberlain's speech about Hitler wanting peace in Europe from September 1939: 'I have in my hand a piece of paper ... Peace in our time!' The Brigadier's comment about Jones' 'noble fight against the windmills' referred to Miguel de Cervantes seventeenth century work *Don Quixote*, and when Jo Grant said 'A girl's gotta do what a girl's gotta do', she misquoted the 1953 Western *Shane*.

With Episode One accepted, the remaining episodes were commissioned on Monday 11 December for delivery by Monday 15 January 1973. On Friday 12 January, Jon Pertwee was contracted for Serials VVV to ZZZ, which formed the eleventh season. However, it was known that his co-star, Katy Manning, would not be continuing in the show. Her character, Jo Grant, had been in the

ORIGINS *A Blueprint for Survival*

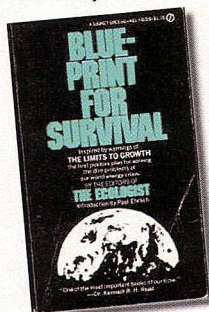
A Blueprint for Survival was a three stage manifesto for the movement Survival, which appeared in Volume 2 Issue 1 of *The Ecologist*. Compiled by editor Edward Goldsmith and others, from work conducted at the Massachusetts Institute of Technology, this was the first major British work warning of the seriousness of environmental destruction. The article was based on the notion that a continuation of existing patterns would result in the break-

down of society and the irreversible disruption of the life-support systems on the planet. This was because of the increasing imbalance between humanity's demands, and the ability of Earth's natural systems to deal with them; petroleum was cited as an increasing demand from an indefinite society growth. Furthermore, there was no way of predicting the long-term effects of man-made chemicals on the environment.

The report called for the government to limit the

growth of consumption and production. The key principles laid down were a minimum disruption of ecological processes, maximum conservation of energy and materials, a stable population and a suitable social system to exist within. Many leading British scientists endorsed the publication of the article. Such was the impact that it formed the main part of a paperback published by Penguin in August 1972 entitled *The Blueprint for Survival*, which sold half-a-million copies and was a

landmark in ecological awareness. In 1973, the book launched the People Party in the UK, which eventually became the Green Party.



SCRIPTING *Wholeweal*

During script finalisation, further inspiration for the Wholeweal community came from the article 'Alternative technology – politics and yogurt?' that appeared in *New Scientist* on Thursday 11 January 1973. This looked at the BRAD – Biotechnic Research and Development – community established in Wales by Robin Clarke, a former science journalist who opposed industrial and military science. At the farm, four families lived using energy from their surroundings – developing a new social system which was non-polluting and did not deplete natural resources. Much of the article was paraphrased

for Jones' description of the Nuthutch to Jo in Episode One. The script described the Nuthutch as 'an old rambling farmhouse. A notice outside, somewhat psychedelic and painted with love and skill, reads 'Welcome to Wholeweal'. Professor Clifford Jones was 'a young man with an untamed thatch of hair. He is part of a group in the crowd who stand out from the others by eccentricity of dress and appearance. They are the community of 'Wholeweal' a somewhat cranky organisation living locally and dedicated to the simple life. Jones is their leader, a brilliant, if wayward, bio-chemist.'



series for three years. In September 1972, Manning had suggested to Letts that she might be leaving. By January 1973, Letts agreed, suspecting that Pertwee would depart the following year – and not wanting this to overshadow publicity of Manning's departure. It was also generally decided that it was time for Manning to move on with her career. This decision was particularly upsetting for Pertwee, who had formed a close bond with Manning. *The Green Death* was structured to have Jo leaving to marry Jones – who reminds her of a younger version of the Doctor.

Sloman delivered Episode Two on Monday 15 January. The UC technical manager was named Charles Bell – and when the Boss was heard, it was 'a booming voice'. There was more dialogue from Dave Davies about how the West Seam was closed in a bad fall where he lost 14 mates. When the Doctor congratulates Jones on his DNA paper, he adds: 'Haven't seen anything like it since a fellow I met in Vladivostock in 2179'. The Nuthutch protesters carry banners reading 'Save the Valley from UCK' and 'UC = Ultimate Corruption'. After the Doctor swings on a tree branch to get over the UC fences, he encounters some security guards and 'a balletic exhibition of aikido ensues'. In the mine scenes, Dave was given dialogue written for an un-named miner, and the main ecological threat was revealed to be 'Giant maggots, some two feet long'.

By the time that the remaining episodes had been delivered on Tuesday 16, the company had become United Chemicals. For the evening meal at Wholeweal, the script noted that 'Jo is dressed in a flowing caftan [sic] like garment with several strings of large wooden beads round her neck. She looks quite smashing'; one community member called 'Face' was dropped, however, and their dialogue given to another community member, Nancy.

In Episode Four, the BOSS calls Stevens a 'good little Nietzschean' – referring to the work of nineteenth century German philosopher Friedrich Nietzsche, which suggested that only the strong should survive and developed the notion of a



"Yes, that's right, I split my trousers. What? No! Jumping off a roof!" © BBC

'superman' above moral restrictions; the Boss also cites this in Episode Six, saying 'Try to keep your pecker up my little Superman'. The BOSS is revealed in 'An area full of electronic gadgetry. Dominating the room at one end is a massive computer'. Episode Five's script introduces the concept of 'Serendipity' – an expression meaning a happy discovery caused by accident, coined by English novelist Hugh Walpole from the Indian story *The Three Princes of Serendip*. Originally, in Episode Six, Yates escapes from UC by unrolling a fire hose to allow him to climb down from a window while being fired upon by a guard. The BOSS hums work by nineteenth

century Bavarian composer Richard Wagner, whose work was influenced by Nietzsche's 'Superman' concept; the computer also suggested the 1812 Overture about the route of Napoleon's forces, composed by Piotr Ilyich Tchaikovsky in 1881, or 'the Glorious Ninth', the 1824 work *The Choral Symphony* from German composer Ludwig van Beethoven. Although there was much ad-libbing of the BOSS' final dialogue, the script also included the computer singing 'Tantantara! Tantantara!', which suggested the start of Beethoven's Fifth Symphony from 1807. The Wholeweal community celebrated with 'home-made gooseberry champagne', and continuity was maintained when Jo said that the United Nations' grant to Cliff was only the second favour she had ever asked her uncle.

By Wednesday 31 January, only Episodes One and Two were available as final scripts, and it was possible that Captain Yates might be substituted by Sergeant Benton in the closing episodes. By



Pit stop! The Doctor investigates the death of a miner down t'pit at Llanfairfach. © BBC

early February, all six scripts were completed; Sloman started on *The Final Game* to conclude the next season and write out the Master.

The serial's director was Michael Briant, who had previously directed *Colony in Space* and *The Sea Devils* in 1971, since when he had been working on *Z Cars*. This was the only *Doctor Who* serial for set designer John Burrowes; Ann Rayment had supervised make-up on *The Three Doctors*; Barbara Kidd had been costume designer on *Frontier in Space*; *The Green Death* was the fifth and final *Doctor Who* serial designed by Ron Oates, and the sheer number of effects required meant that assistants Colin Mapson and Richard Conway were also documented as designers.

Sloman's scripts were altered during February to change the company name to Global Chemicals, since there was a real firm called United Chemicals. Other name checks were made on Monday 26 February, but Charles Bell caused problems; one Douglas Bell was a scientist and chief executive of the petroleum company ICI, forcing the name change to Ralph Fell.

The serial's Drama Early Warning Synopsis indicated that Llanfairfach was near the South Wales coast and that Global Chemicals' main research project is field trials of new method of 'cracking' crude oil, although the site also houses a giant computer dealing with world-wide company operations; with the trials a success, the government allocates money for a full-scale refinery to GC. Jones was a 'wild-

VISUAL EFFECTS *Maggots*

Michael Briant wanted numerous methods of creating the giant maggots, undertaken by Ron Oates and visual effects sculptor John Friedlander. Some maggots were glove puppets operated by a visual effects assistant. This main solution was augmented by rod puppets for use under

raised sets or on CSO sequences, and also a number of miniature sets, which could be filled with normal size maggots. Made from objects including condoms, some of the maggots had working jaw mechanisms, and were so revolting that members of the cast and crew tended to avoid walking near them!



eyed, wild-haired boffin of about thirty' who advocated a new way of life 'superior in quality to the usual twentieth century gruntch yek and oetch'; he had campaigned for two years against GC and now his community was directly threatened. The company computer develops a will of its own, and takes over the minds of the employees.

One major casting problem was finding a suitable Professor Jones; a guitar-playing Welshman. Manning's then-boyfriend, Stewart Bevan, was suggested to Briant, but the director was wary of having a 'couple' working together, particularly with the regular cast being upset about Manning's departure. However, after auditions, Briant found that Bevan was the only suitable actor. Bevan and Manning attracted press attention prior to location filming when they announced their forthcoming marriage in Wales. This appeared on Monday 5 March in the South Wales Echo, which revealed the couple had met in October 1972 at Manning's birthday party when her agent had brought Bevan along.

Briant and his team scouted suitable locations in South Wales, contacting the

'We were all in tears. Playing that final scene was the most difficult thing in the world ...'

Katy Manning • DWM 256

National Coal Board for permission to shoot at a coal mine. The NCB agreed to shooting the operating lifts, but it was not possible to shoot in the mines; although Briant explored these, they had been sealed because of gas pockets, meaning severe restrictions on underground equipment.

On Tuesday 6 March, Richard Franklin was contracted as Mike Yates, with John Levene booked as Benton two days later. The crew travelled to their Cardiff base on Sunday 11. Pertwee arrived late, having re-started weekly recordings of his radio sitcom *The Navy Lark* earlier that day. Due to the amount of filming, Briant used two camera units: the main unit consisted of himself and cameraman Bill Matthews, while inserts and long shots were directed by production assistant John Harris alongside cameraman Ken Lowe. Shooting on 16mm film began on Monday 12 March at Troed-y-Rhiw Jestyn near Deri in Mid-Glamorgan, north east of the closed mine. The main unit filmed the Brigadier and Jo driving a white Triumph sports car and meeting the Co-Op milkfloat on the farm road; Ray Handy appeared as 'Jones the Milk' on film only and was not required for the studio. Meanwhile, the second unit filmed the Doctor driving in Bessie. The vehicle had been modified after the Ford Popular engine broke down during filming on *The Three Doctors* in November; a new, larger engine (to overcome Pertwee's complaints of lack of speed), gearbox and radiator cooling system were installed by Glentura Plastics, resulting in an extension of the engine housing. For

the Bessie scenes, an undercranked camera was used to show Bessie travelling at speed; Pertwee was, in fact, overtaking a car moving extremely slowly. Bessie had also been equipped with a fake speedometer which would read roomph when driven at 30mph.

In the afternoon, the main unit moved to a nearby farm building which appeared as Wholeweal to film various scenes including the Doctor's departure in Episode Six. Shots of Bessie driving along and Jo approaching the mine were then shot on the farm road, before the crew moved to the closed Ogilvie Colliery and Slag Area in Deri. The main unit recorded Dai Evans (played by Mostyn Evans, who had an uncredited speaking role in *Doctor Who and the Silurians*) entering the mine, the ambulance departing, and Lethbridge-Stewart's arrival; the second unit, meanwhile, shot the Doctor and the Brigadier arriving, and the lift descending. Also filming at the colliery were Ben Howard as Hinks and Talfryn Thomas as Dave; Howard was later a regular in *Dixon of Dock Green*, while Welsh actor Thomas had been in *Spearhead from Space* and later featured in *Survivors*. The second unit's final shot, at around 6.30pm, was the silhouette of the Doctor leaving at the end of the serial; Lowe spent four hours setting the shot up for sunset and used a star filter on the camera. The result was not exactly what Briant wanted, but close enough.

A photocall for the UNIT team, the engaged co-star, and the maggots was held at the colliery on Tuesday 13; the South Wales Echo ran the story 'Beasts in Bargoed Pit? Who knows ...' covering shooting. After a briefing from the safety officer, work on the Llanfairfach Colliery scenes began with the UNIT troops preparing to explode the mine; meanwhile, the second unit shot the welders at work and the lift operating, plus the milkfloat scenes. In the early afternoon, the second unit worked at the lift area and on UNIT's setting up; Levene ad-libbed one UNIT soldier's name as 'Dicks' while another was later referred to as 'Betts'. Simultaneously, the main unit moved to the small quarry of Deri Mine, dressed with tinsel and foil to film the Metebelis Three sequences into the early evening. Various effects sequences were filmed: the tentacle that grabbed the Doctor being shot in reverse, a fake snow-storm created as the Doctor traversed a rockface, and massive bird talons sliding along wires. Filmed last was a section on the 'Wood Area' of the Doctor crossing a stream bubbling with dry ice smoke. Pertwee disliked the sequence, irritated



We could say that Jo's fashion sense was 'simply the pits', but that would be silly. © BBC

further by watching schoolchildren.

Nicholas Courtney, playing the Brigadier, was formally contracted on Wednesday 14 – on which day shooting continued at the mine, with work on the slag heaps north-west of the pit head. At Slag Area A, parts of the scenes of the Brigadier watching the maggots, the Doctor's arrival, Cliff's search for Jo, and the fungus being spread were filmed; the Brigadier continued to use a silver TM45

SCRIPTING *Government*

To avoid any accusations of being 'left-wing' and opposing Edward Heath's

Conservative administration, Barry Letts included a scene in Episode Three where an unseen Prime Minister

was referred to as 'Jeremy'. This was a reference to the Rt Hon Jeremy Thorpe MP, then leader of the Liberals.



Will you be mine? (Geddit?) A happy hippie and a guitar-playing Welshman Aww! © BBC

radio from *The Invasion*. Having decided that several dialogue sequences would be recorded in studio, Briant arranged for Mike Isaacs of Hilton Warner & Co in Cardiff to take landscape photographs that could be used as CSO backgrounds. Slag Area D was used to film the maggots being sprayed, the helicopter bomb run and the UNIT patrol firing at maggots.

Briant arranged for a two-seater Hughes 300 helicopter (previously used on *Fury from the Deep*) to fly out from Twyford Moors Helicopters of Weston-Super-Mare and shoot for around an hour on the bomb run – for which an RAF strike from stock film had been briefly considered after plans to have RAF Phantoms overfly the area were stalled by budget cuts. Aerial shots were filmed using a special camera mount purchased in September 1972 for *Z Cars*; close-ups of a UNIT soldier dropping the bombs were also shot. The bombs were lavatory balloons, of which Oates had a large quantity left over from another show; these were dropped in long shot by assistant floor manager Karilyn Collier.

Better weather on Thursday 15 saw the main unit at Area A for Yates' arrival; then the crew moved to Area E for shots of Cliff and Jo amidst the bombing. Next, Area B was used for Bessie being attacked by the giant insect; plans to do shots of the

prop creature in flight on a wire between two pylons were abandoned when the winds kept making the fly spin out of control. The rescue of Cliff and Jo was shot in Area E, while the second unit shot Yates running towards the heap and maggots dying. Extra inserts of prop maggots moving on wires were also filmed.

On Friday 16, shooting took place at the former RCA International factory at Bryn-Mawr in Breconshire; the magnetic tape plant was chosen as the Global Chemicals Research Centre because it had been empty for 16 months. The BBC set up the security office at the gate, which contained a February 1972 calendar. In the morning, Pertwee visited children at a nearby primary school in Bessie while the main unit shot Stevens' speech and the Brigadier asking for reinforcements before starting work on the Episode Six gate scenes. Jerome Willis, later prominent in *The Sandbaggers*, starred as Stevens, with Tony Adams, then best known for *General Hospital*, as Elgin; Roy Evans, playing Bert, had been in *The Daleks' Master Plan*.

The scenes with the Doctor in the milkfloat were shot next, with the vehicle smashing through the prop barrier (which re-appeared intact in Episode Six); Pertwee adopted one of his radio comedy voices for his milkman guise. The second unit shot inserts of the Doctor's arrival in Bessie and entering the complex. Playing the main speaking security guard was stuntman Terry Walsh, Pertwee's regular double and an action expert on the show since 1966.

Back in London, model sequences were shot on Saturday 17, including the explosions of the Pit Head and Global Chemicals, as well as the collapsing mine tunnel with dummy maggots. Close-up cutaway shots of the maggot puppets were filmed for the slag heap scenes and slow motion shots of real maggots on a model set. The slag heap models were seen with a model of Bessie, along with close-ups of the fly's squirter – a bicycle pump filled with green mushy-pea soup!

Shooting at the factory on Monday 19 was disrupted by rain. The Doctor's entrance to Global's compound now involved the use of a Hy-Mac hoist in a South Wales Electricity Land Rover, allowing the Doctor (Walsh doubling for Pertwee) to clear the electrified fence. Filming moved to the Gas Area for the Doctor's encounter with the security guards. Shots for the security cameras were done from



A good little Nietzschean: Stevens (Jerome Willis) listens to his BOSS. © BBC

the factory roof by the second unit, with some dialogue sequences shot by both cameras. The fight was done last, with Walsh doubling Pertwee. The Gas Area scenes not completed on Monday were picked up on Tuesday 20, along with the Doctor's escape from the loading bay, the shot of Fell's body, and Yates' escape from Global; Walsh doubled for Franklin in the jump from the roof, but when Franklin bent over for the landing shot he ripped his trousers!

EDITING Episode One

Episode One of *The Green Death* was heavily edited when assembled on Thursday 3 May. The first cut was the end of the Engine Room scene where Cliff examines Hughes; originally Elgin entered to say that he has called the police who will go and inform Hughes' old auntie. Dai protests that he should go, but Elgin says that the Company do not want it known how Hughes died, and two Global guards advance on Dai. "You see," says Cliff to Dai, "Do you

think they'll ever let you live the way you want to?" A scene in the Director's office was removed; Stevens tells the Brigadier that security is the main consideration, and introduces Public Relations Officer Mark Elgin who says that the Minister has imposed a D-notice on the death. The Brigadier does not understand why the mine accident affects Global, and Stevens says the whole valley is now their concern. A scene in Cliff's lab was removed after Cliff had

broken the ice; Jo chats to him explaining how she felt she ought



to come and help fight Global, but fears that she might be a

crank. Cliff tells her that she isn't; "The world's going wrong.

Every night millions of people go to sleep hungry. And those of us who do have enough food are starved of everything else a man needs to live like a man. We're trying to find out how to live an alternative that's a real one – an alternative technology if

you like. We want to be human beings again – not robot slaves of the machine or 'balance of payments' or whatever. We don't know it all, not yet, but what we do know is that Global Chemicals' way is wrong, wrong, wrong. And because we try to stop them, we're called cranks! Cranks!" The start of the next scene in Stevens' office was also cut; Elgin explains to the Brigadier that Hughes was down the closed mine making a monthly inspection.



Class of '73: Stewart Bevan, Katy Manning, Jon Pertwee, John Levene and Nicholas Courtney on location near Glamorgan. © BBC

Shooting having completed, the unit returned to London. The read-through took place at the Acton Rehearsal Rooms on Thursday 22; the atmosphere was tense because of Manning's impending departure. For the BOSS, Briant wanted a voice with character rather than something purely mechanical and cast John Dearth, an actor who had coached him in voice work when he was a young performer. As Nancy, Briant cast Mitzi McKenzie who – under the name Mitzi Webster – had appeared in the Briant-directed *Colony in Space*; John Rolfe, who had been in *The War Machines* and *The Moonbase*, played Fell; for the small role of Hughes, Briant cast John Scott Martin, who had played many monsters on the series since 1965. On Friday 23, during rehearsals, the *Gwent Gazette* covered the RCA filming with 'Wot! No tardis or Daleks with Dr Who'; another paper, *The Gazette*, featured similar material on Friday 30.

The first two-day recording block began in Television Centre Studio 3 on Monday 2 April; recording ran from 8pm to 10pm, with Episode One taped largely in sequence. For the mine scenes, star filters accentuated the atmosphere with dry-ice smoke and green lighting also used; a yellow CSO flat was erected at the end of one set, and also used to inlay a moving roller caption behind the lift cage. The green death itself was achieved using scotchlite powder on latex make-up; the powder reflected a green Front Axial Projection light fitted to one of the cameras, causing the glow. The Doctor's lab set was reused from *The Three Doctors*, and Manning had a costume change mid-recording. The usual roll-back-and-mix effect was used for the TARDIS' departure and arrival, and Pertwee had costume changes to his torn green jacket and then into his outfit for the rest of the serial.



Katy Manning and Jon Pertwee rehearse in the Nuthutch's laboratory set. © BBC

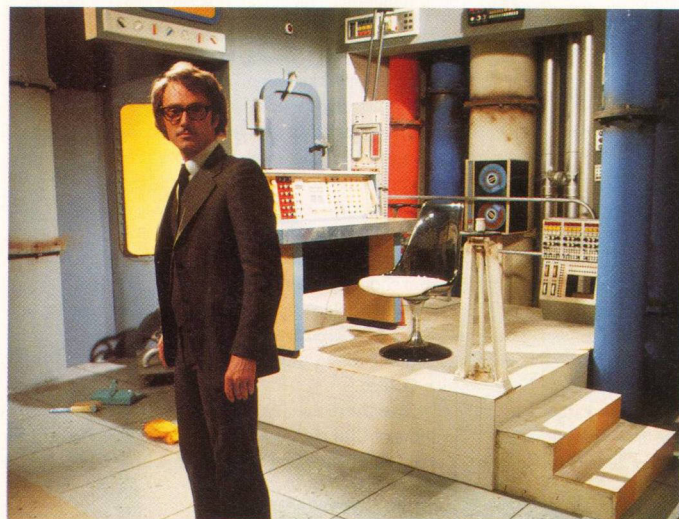
The Metebelis Three sequences were enhanced with a blue hue added by a colour synthesiser and stock film of a snake. After this, the Pithead Office scenes were recorded. Due to the non-availability at short notice of Mitzi Mackenzie, the scene in which Jo learnt of Cliff's identity was rewritten. Originally, after Jo asking whose idea Wholeweal was, Cliff says that he can't stand the sight of the Professor: "He can be pretty repulsive at times, you know. Spouts a lot of 'love thy neighbour' guff and then doesn't even notice the people under his feet... bites his fingernails – he's

apt to make a sort of slurping noise when he's eating – and sometimes he just forgets to have a bath ...". Jo defends Jones, arguing that he is dedicated to saving the world; Cliff tells her not to make him a saint. Jo says "Clifford Jones is just about the most human human being alive today! I think you're quite horrible." Nancy enters and meets Jo, referring to Cliff by name. Realising she has been tricked, a furious Jo storms out to the mine.

The scenes of Dai descending into the mine were taped out of sequence, and a production member's arm appeared clearly in vision giving Evans his cue to use the mine phone. Before the 7.30pm to 10pm recording of Episode Two on Tuesday 3, a photocall was held on the Wholeweal and Global sets; unlike Episode One, the remaining sessions were taped in set order. Brief scenes in Elgin's Small Office and the Wholeweal Corridor were done first, followed by scenes in the Director's Office; for this, a yellow CSO screen was used to show the BOSS' voice – an oscilloscope modulated by Dearth's voice – and a blue

CSO multifeed was used to blend this with the film of the Doctor in the compound. Dearth also performed the electronic security voice. The Engine Room and Pithead Office scenes were shot next, with pauses to set up explosions as the Doctor jammed the flywheel; four feet of silent 16mm film showing a mine lift in operation had been provided by the NCB. To save erecting the set again and re-hiring Thomas, the Pithead Office scene for Episode Three was taped, after which the cameras moved to the Coalmine and Cave. Again, CSO was used extensively to combine the shot of Jo with the model maggot tunnel; the maggots advancing on her were rod puppets on a raised set.

Rehearsals recommenced on Thursday 5 April. Joining the cast were Richard



A corporate crony contemplates 'twentieth century grunch yek and oetch'! © BBC

Beale and Brian Justice as the Minister of Ecology and Yates' Guard respectively; Beale had worked on the show on *The Ark*, *The Gunfighters* and *The Macra Terror*, while Justice – an extra since *Spearhead from Space* – had been cast by Briant as Wilson in *The Sea Devils*. Episode Three lost an exchange in which the Doctor tells Jo that he always knows which way is North: 'Like a homing pigeon'.

Episode Three was taped from 8pm on Monday 16 April in TC3; the Coalmine scenes were done first, with CSO used for the coal truck moving through the model maggot set. Scenes in the Global Chemicals Corridor and Pump Room were recorded next, with CSO for the screen showing the pipe interior and the inspection hatch, before Fell's death fall was done. Sequences in the Director's Office were intercut with those in the Cabinet Room at No 10; Fell's point-of-view shots were reversed reflections off a rippled shoot of mirrorlon. Pertwee, Manning and Courtney changed costumes for the later Wholeweal scenes; Courtney was allowed to smoke one of his own charoots and ad-lib about once being stationed in Aldgate. For the maggot that advanced on Jo, a rod puppet was inlaid by CSO, and point-of-view shots of Manning's back were taped. The final planned shots were

IN PRODUCTION Moonbase 3

The go-ahead for Barry Letts and Terrance Dicks to develop a new adult science-fiction drama series came in December 1972; this would be a co-production between the BBC, 20th Century-Fox and the American ABC network. The first script was commissioned from Arden Winch, a highly respected writer whose BBC work included *The Wednesday Play* and another BBC-US co-production, *Colditz*; Winch was commissioned on Friday 15 December for delivery on Thursday 1 March 1973. At this stage, Dicks' format for the show effectively suggested an anthology series, with different dramatic events unfolding in the lives of the crew on board Britain's Moonbase 3 in the year 2003. The second episode was commissioned from John Brason on Sunday 17 December for the same deadline as Winch. By early January 1973, Letts confirmed that the six productions

would be made between early June and early August in the gap between recording on *Doctor Who*. Brason was commissioned for a further script on Wednesday 24 January, while the fourth and fifth episodes – *The Dark Side of the Moon* and *The Gentle Rain* (latterly *Caster and Pollux* and *Achilles Heel*) – were

retrospectively in late May, and was developed by Dicks and Letts themselves. The consultant on the series was BBC science guru James Burke, and it was decided that Dudley Simpson would provide the theme and score the programmes.

The first regular cast member

contracted on Tuesday 24 – the day 16mm filming began on the Moon surface sequences at the BBC Television Film Studios in Ealing.

Filming ran through in a broken fashion to Wednesday 30 May, by which time *The Time Warrior* was part-way through recording. The first episode, Dicks and Letts'

Departure and Arrival (Episode B), was taped in TC1 on Tuesday 19 June; it had been intended to start taping with *Achilles Heel* on Friday 8 June, during

production, but this was delayed to August. *Caster and Pollux* (Episode C) was recorded on Thursday 28 June, inserts for *Departure and Arrival* on Monday 9 July, *Behemoth* (Episode D) on Tuesday 10, Winch's *View of a Dead Planet* (Episode E) on Friday 20, Brason's *Outsiders* (Episode F) and inserts for *Departure and Arrival* on Tuesday 31,

inserts for *Outsiders*, *Departure and Arrival* and *Behemoth* on Wednesday 1 August and finally *Achilles Heel* (Episode A) on Wednesday 15 August.

Moonbase 3 was scheduled to run on Sundays at 7.25pm from 9 September to 14 October; reaction was poor with the first episode rating under six million viewers in a primetime slot and an Audience Research Report condemning it as banal, predictable and slow. Audiences dropped alarmingly to barely over two million and finally stabilised at around four million. The series was not renewed, but Dicks and Letts already had another project underway in a three part adaptation of C S Forester's *Lt Hornblower*, which they had commissioned from Lucarotti in April 1973.

All six episodes of *Moonbase 3* were released over three VHS cassettes by BBC Video in 1994 and on DVD by Second Sight in 2002.



commissioned from John Lucarotti, a former *Doctor Who* writer, five days later for delivery by Monday 5 March. Brason delivered his first script on Wednesday 14 February, followed by *Behemoth* on Tuesday 20. Winch's script was delivered Saturday 3 March, with Lucarotti's pair the following day. The introductory episode was commissioned

to be formally contracted was Fiona Gaunt as Doctor Helen Smith on Wednesday 18 April; Gaunt had recently appeared in *War and Peace*. The following day, the show's star, Donald Houston, was signed up as David Calder and Ralph Bates was contracted as Lebrun. The final member of the principle quartet was Barry Lowe, a *2 Cars* regular,

the egg hatching and the maggot moving across the lab floor.

On Tuesday 17 from 7.30pm, Episode Four was taped – starting with the Living Room scenes; without her spectacles, Manning was unable to see the rug where the maggot was being placed by inlay, and so found it difficult to react. CSO was used for the shot of the maggot attacking Hinks, after which Howard grappled with a puppet. With these scenes complete, Manning changed costumes, while recording of the first part of the episode in sequence took place through to the explosion of the mine, after which other scenes in the Director's Office were done. Having picked up the scenes in Cliff's Lab, the rest of the episode was recorded, apart from the corridor/pump room scenes and those in the Computer Room; the wall calendar in Yates' office gave the date as Monday 28 April. Later scenes saw Pertwee in his disguise as the milkman and the cleaning lady; Franklin ad-libbed the line 'I like your handbag'. Finally, a CSO shot of Jo on the slag heap was recorded.

The last two episodes entered rehearsals on Wednesday 18; Elisabeth Sladen, who had been selected as Manning's replacement, met Pertwee during rehearsals.

'Katy was enormous fun to work with. It was a sad day when she married Stewart Bevan and left us'

Jon Pertwee • DWM 113

Letts and Dicks were also kept busy with the start of production on their adult drama series, *Moonbase 3*, made during the summer break on *Doctor Who*. The final recordings for *The Green Death* were advanced by one day. The day before recording, however, Adams was taken ill with peritonitis and rushed to Middlesex Hospital for an emergency operation. Fortunately, he only appeared in two scenes of Episode Five, and so Elgin was rewritten as another Global employee, Mr James, played at short notice by Roy Skelton; Skelton had worked on the series since *The Ark* and had been in Briant's Colony in *Space*.

Episode Five was taped in TC3 from 7.30pm, starting with all the Lift Area and Computer Room scenes for Episode Four. This set incorporated a large circular CSO 'BOSS voice' screen, and was largely made from set elements made by Century 21 Props for UFO. For the Doctor's interrogation scene, a halo effect was superimposed around Pertwee's head. The remaining Global scenes were taped in the Empty Office, Corridor and Director's Office; here, the effect of the crystal on James used a superimposed blue light and then colour distortion using the colour synthesiser. The Wholeweal scenes were done next, with the scenes in Cliff's Bedroom seeing a different method of achieving the infection used on Bevan – a thin application of glycine and Scotchlite paste was used on the actor's neck. The FAP make-up was then removed while scenes in the Wholeweal corridor and Cliff's

lab were taped. Next came the Cave Area – a raised set beneath which the visual effects team could manipulate the maggots, and were trampled on by Levene's feet. Finally, the CSO sequences for insertion into the location filming were done, using colour slide backgrounds and a wind machine; for the scene of Bessie driving through the slag heaps, a model turntable of live maggots was inlaid behind the vehicle. At the end of the evening, the shot of the maggot crossing the lab in Episode Three was re-recorded.

Production concluded with the taping of Episode Six on Monday 30 from 7.30pm. The Wholeweal scenes were recorded first, including the party scene at the end; the guests included all the extras out of costume and also some studio visitors, with Manning having changed outfits for her emotional goodbye scene. For the party music, 55 seconds of *It'll Never Be Me* was played in from the 1969 De Wolfe LP *Even More Electric Banana*. After this, the Global Chemicals scenes were taped in the Computer Room, with Dearth humming the *Funeral March* composed by Edward Purcell in 1695 and singing 'Connect' to the tune of Johann Sebastian Bach's *Brandenburg Concerto No 3* in G. Willis mimed to some of Dearth's lines, and the colour synthesiser was used for the BOSS' demise. The final sequences recorded were on the maggot area, again using CSO for the fly attacking Bessie. It seems that the closing credits for all six episodes were recorded together, very rapidly since the film was run in reverse for Episodes Two, Five and Six, appearing upside down. McKenzie was still billed on Episode One, and Justice's credit on Episode Four read 'Yate's Guard'.

This final recording was a very emotional one for a team that had been together for three years, but the tearful Manning had thoroughly enjoyed her swansong. Pertwee, too, enjoyed the tale, but was sad to be losing his co-star.



A maggot (left) and a roadster (right) up on Ogilvie Colliery slag heap. © RICHARD BIGNELL

In editing, Episode Two's reprise did not retain the Doctor's close-up from Episode One. The start of a scene in Stevens' office was cut: Stevens summons Fell on the intercom, explaining to the Brigadier that Ralph Fell is their chief scientific and technical officer. A short Pit Head Office scene of the Doctor and Cliff planning how to get the lift operating again was removed. Some short inserts of Bert and Jo in the mine tunnels were also cut. Episode Three was edited on Monday 7 May, and Episode Four again lacked the last shot of the reprise. The end of the lab scene in which the Doctor heard the mine was to be blown up was cut. Other trims included Steven introducing Yates to 'our troublesome friend the Doctor' and CSO shots of

Jo on the maggot heap at the end of the episode. Episode Five was edited on Sunday 13; the reprise was shortened and had extra sound effects and music added, while the end of a scene of the Doctor in the Empty Office lost the Doctor's attempt to use his sonic screwdriver on the lock. Episode Six, edited on Friday 18, had the closing credits slowly fade in over the silhouette shot, with a quieter dub of the closing theme.

The incidental music was composed by Dudley Simpson, commissioned on Wednesday 7 February. Briant asked particularly for guitar music – like John Denver's – for the Wholeweal scenes during Episodes One, Three and Four. Five musicians were used to record the 47-minute score. The first two episodes were recorded at Lime Grove on Thursday 9 May, the next two on Friday 18, and the final two on Wednesday 30; each session was then followed by two days at the Radiophonic Workshop.

Frank Bellamy artwork accompanied the listing in *Radio Times*. Following Episode One, Jimmy Saville's chat show *Clunk-Click* had a guest appearance by a Dalek. During broadcast of the serial in early June, there was some press coverage of some stolen Daleks, and then came the tragic news of the death of Roger Delgado, who played the Master, killed in a car crash on Monday 18 June. A few days later, Manning appeared on *Nationwide* on Friday 22 June, discussing her departure from the series while plugging her new ten-part series on alternative lifestyles, *Serendipity*, which was to debut in September.

In most regions, *The Green Death* ran against *The Julie*

Andrews Hour for Episode One, against *The Mike and Bernie Show* for Episodes Two and Three, with *The Rolf Harris Show* generally networked opposite the last three episodes; ATV broadcast *Bonanza*, while Yorkshire opted for *The Persuaders!* or *The Man from U.N.C.L.E.* films.

Sloman's scripts, Malcolm Hulke wrote *Doctor Who* and the *Green Death* – published in paperback by Target and hardback by Allan Wingate in August 1975, with cover art by Peter Brookes and illustrations by Alan Willow. A new cover by Alun Hood was used on the March

1979 reprint – latterly numbered Book 29 in the Target Library.

Australia purchased the films in November 1973, but the serial was rated 'A' and not broadcast; after being resubmitted in May 1978, it was passed as 'G' after the shot of the dead Fell had been removed from Episode Three. Canada purchased the serial in 1977, while New Zealand screened it early in 1979. Sold to the USA in the early 1980s, *The Green Death* is also syndicated as a 144-minute TV movie.

UK Gold broadcast the serial episodically in July 1993, and it has run as one or two part compilations since then, as well as airing on BBC Prime since 1996. In 1993, it was selected to be repeated on BBC2, heralded by a specially recorded message from Courtney as the Brigadier which viewers could hear if they phoned a special number

given at the end of the UNIT Recruitment Film shown on Friday 17 December 1993. *The Green Death* was to be released by BBC Video in March 1994, but was delayed until October 1996; the cover was by Colin Howard. The BBC retain D3 copies of all episodes, and the first '71' edit of Episode Three, which is ten seconds longer; the National Film and Television Archive also hold the serial. On 6 November 2001, Katy Manning, Barry Letts and Terrance Dicks recorded a DVD commentary for the serial, for future release, in De Lane Lea studios.



Manic miner: Dave (Talfryn Thomas), the Brig and the Doc attempt to stop the plummeting lift. © BBC

The Green Death was the season's lowest rated serial. Letts expected to receive angry letters about the serial's politics, but none arrived. The only complaints were about Pertwee's mispronunciation of 'chitonous' in Episode Four; Letts' superior Shaun Sutton, however, did not like the scenes of the dragged-up Doctor. A compilation of *The Green Death* was very successful the following Christmas; over ten million tuned in.

In 1973, two shots from *The Green Death* formed jigsaws from Whitman Publishing. Working from

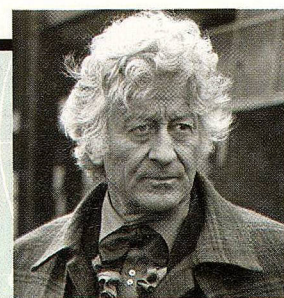
SERIAL TTT *The Green Death*

CAST Jon Pertwee Dr Who with John Scott Martin Hughes [1], Jerome Willis Stevens, Ben Howard Hinks [1-4], Tony Adams Elgin [1-4], Mostyn Evans Dai Evans [1-2], Ray Handy Milkman [1,4], Stewart Bevan Clifford Jones, Katy Manning Jo Grant, Nicholas Courtney Brigadier Lethbridge Stewart, Mitzi McKenzie Nancy [1,3-6]*, Talfryn Thomas Dave [1-3], Roy Evans Bert [1-2], John Rolfe Fell [2-3], John Dearth Boss's voice [2-6], Richard Beale Minister of Ecology [3], John Levene Sergeant Benton [4-6], Richard Franklin Captain Yates [4-6], Jean Burgess Cleaner [4], Brian Justice Yate's Guard [4], Terry Walsh Security Guard [4]**, Roy Skelton James [5].

* Credited on Episode One but does not appear

** Also featured in Episode One, Two and Six; credited as Guard in *Radio Times* for Episode Two with Billie Horrigan and Alan Chuntz

EXTRAS Roger Mundy, Laurie Boyton, Mansel Wilks Guards; David Braddick, John Jeffries, Wayne Warlow, Roger Mundy, Laurie Boyton, Frank Darroch, Mansel Wilks, Rendle Morris, Gordon Cecil, Michael Cunningham Male Villagers; Vincent Gardener, Geoffrey Morgan Male Wholewealers; Jill Alexandra, Tricia Selby Female Wholewealers; Dennis Plenty, Leslie Bates Security Guards; Sonny Willis, Reg Cranfield Villagers; Frank Seton, David Waterman Miners; John Dearth UNIT Radio Voice; Terry Walsh Stunt Double for Dr Who; John Dearth Mechanical Voice; Geoffrey Morgan, Michael Cunningham Guards; Billie Horrigan, Alan Chuntz Stuntmen/Security Guards; Evan Ross Cabinet Minister; Brychan Powell Prime Minister (Sir Jeremy); Jean Channon Lotus Position Girl (Hilda); Ken Halliwell Sculptor; Keith Norrish Long-Haired Boy; Alison Daulmer Hippy Girl; Robert Birmingham Hippy Boy; Jessica Stanley-Clarke Flautist (Jessie); Edward Wyman, Roger Knott, Roger Chapple, John Cadwalader, Bill Baker, Peter McGowan, David Braddick, John Jeffries UNIT Soldiers (inc Dicks, Stevens, Betts, Reed); Steve Ismay, Pat Gorman Security Guards; Leslie Bates, David Billa UNIT Soldiers; Terry Walsh Stunt Double for Captain Yates; Lyn Melley Wholeweal Girl; Pat Gorman Wholeweal Man.



ORIGINAL TRANSMISSION

Episode	Transmitted	Time	Duration	Rating (chart pos)	App index
Episode One	19 May 1973	5.50pm-6.15pm	25'55"	9.2M (18th)	-
Episode Two	26 May 1973	5.50pm-6.15pm	25'55"	7.2M (38th)	-
Episode Three	2 June 1973	5.50pm-6.15pm	25'12"	7.8M (29th)	-
Episode Four	9 June 1973	5.50pm-6.15pm	25'47"	6.8M (32nd)	-
Episode Five	16 June 1973	5.50pm-6.15pm	25'20"	8.3M (15th)	-
Episode Six	23 June 1973	5.50pm-6.15pm	26'06"	7.0M (30th)	-

REPEAT TRANSMISSION

<i>The Green Death</i>	27 December 1973	4.00pm-5.30pm	89'58"	10.4M (44th)	-
Episode One*	2 January 1994	12.00pm-12.25pm	25'55"	1.3M	-
Episode Two*	9 January 1994	12.00pm-12.25pm	25'55"	1.1M	-
Episode Three*	16 January 1994	12.00pm-12.25pm	25'12"	0.8M	-
Episode Four*	23 January 1994	12.00pm-12.25pm	25'47"	1.1M	-
Episode Five*	30 January 1994	12.00pm-12.25pm	25'20"	1.3M	-
Episode Six*	6 February 1994	12.00pm-12.25pm	26'06"	1.0M	-

* Broadcast on BBC2

CREDITS Written by Robert Sloman. Fight Arranger Terry Walsh [2]. Title Music by Ron Grainer and BBC Radiophonic Workshop. Incidental Music by Dudley Simpson. Special Sound Dick Mills. Film Cameramen Bill Matthews*, Ken Lowe*. Film Sound Simon Wilson*. Film Editor Alastair Mackay*. Visual Effects Designer Ron Oates* [with Colin Mapson and Richard Conway, uncredited]. Costume Designer Barbara Kidd*. Make-Up Ann Rayment*. Studio Lighting Mike Jefferies*. Studio Sound Richard Chubb*. Script Editor Terrance Dicks. Designer John Burrows. Producer Barry Letts. Directed by Michael Briant. BBC © 1973

* Credited on Episodes One and Six

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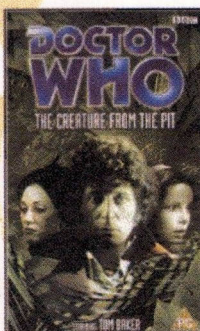
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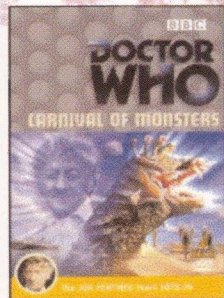
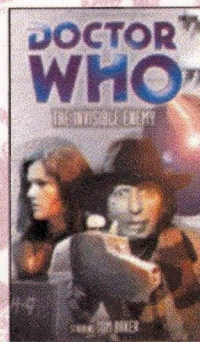


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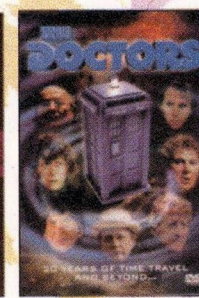
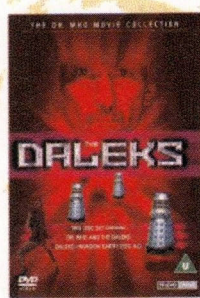


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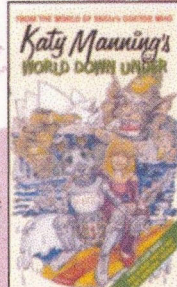


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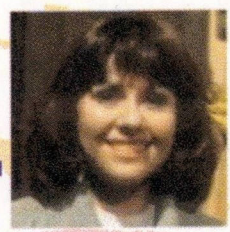


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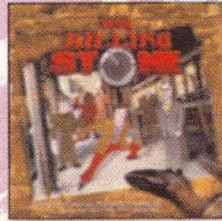
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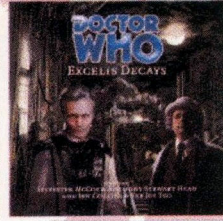
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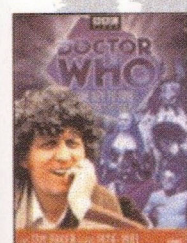
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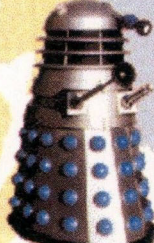
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GOT A BETTER SHOW
THAN US T'SEE TODAY...

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B'ROSTT IS
HERE!

C'MON,
LET'S FIND
A SPOT
T'WATCH...

MY FELLOW MOBOX... I AM PROUD TO SPEAK
TO YOU TODAY, HERE IN THE HUMBLE VILLAGE
WHERE I WAS SPAWNED.

ONCE I SERVED OUR FINE WORLD AS
AN EXPLORER OF SPACE. NOW, THANKS
TO YOUR FAITH IN ME, I FACE AN EVEN
GREATER RESPONSIBILITY...

TO SERVE
AS YOUR
SUPREME
RULER.

Uroboros

part two

YESTERDAY
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FROM A YOUNG HATCHLING WHO
ASKED, "WHY DO THE OPHIDIANS
HATE US?" A GOOD
QUESTION...

THEY ARE JEALOUS,
JEALOUS OF OUR POWER,
JEALOUS OF OUR BEAUTIFUL
WORLD, JEALOUS OF
OUR WEALTH...

THEY ARE AN INVISIBLE,
INSIDIOUS ENEMY WHICH MAY
ALREADY BE AMONGST US, WEARING
THE BODIES OF OUR FALLEN
COMRADES. BUT WE WILL NOT
SURRENDER TO FEAR...

WE WILL WATCH OUR
NEIGHBOURS WITH VIGILANT
EYES. WE WILL REPORT ANY
SUSPICIOUS ACTIVITIES. WE
WILL PROTECT OUR FREEDOM
AT ANY COST...

OUR GREAT SOCIETY HAS
NEVER BEFORE COME SO CLOSE
TO TOTAL DESTRUCTION, BUT
OUR SPIRITS ARE STRONG. WE
ARE UNITED IN OUR RESOLVE.
JUSTICE WILL PREVAIL!

GOD
PRESERVE
US!

STORY - SCOTT GRAY ART - JOHN ROSS
COLOUR - ADRIAN SALMON
LETTERING - ROGER LANGRIDGE
EDITOR - CLAYTON HICKMAN

GOD PRESERVE US!

HE CERTAINLY KNOWS HOW TO WORK A CROWD.

OH, AYE, BIGGEST ELECTION VICTORY EVER. A **PRESIDOR** FOR THE PEOPLE, THAT'S WHAT B'ROSTT IS...

AND THE PEOPLE SHALL BE REWARDED FOR THEIR DESIRES.

I AM C'SORR.

HELLO. I'M THE DOCTOR.

I KNOW WHO YOU ARE...

YOU CROSS THE VALLEY OF THE HOURS IN ANY DIRECTION YOU CHOOSE... YET THE ONE PATH YOU SEEK IS HIDDEN FROM VIEW.

YOU ARE SEARCHING FOR ONE YOU CHERISH.

UH... YES... I AM...

YOU'RE NOT A TIME SENSITIVE BY ANY CHANCE, C'SORR?

AYE, I AM THIS VILLAGE'S **SEER**, CURSED WITH THE **TOMORROW-SIGHT**...

THE FUTURE IS A LAND I HAVE BEEN MADE TO TRAVEL SINCE MY YOUTH.

BUT MOMENTS YET TO BE MAY BECOME ENTWINED WITH THOSE DEPARTED. A CIRCLE FORMS. THE FUTURE BEGS TO THE PAST FOR SUCCOUR.

BEWARE THOSE WHO SEE ONLY THEIR OWN FUTURE, DOCTOR...

FUNNY BUNCH, SEERS...

WHY ARE THEY ALWAYS SO BLOODY CRYPTIC?

OOHHH...
PASS ME THE SMELLING SALTS, TALLULAH...

AWAKE AT LAST? EXCELLENT. YOU ARE A REMARKABLE CREATURE...

YOU'RE NOT ENTIRELY CORPOREAL, CORRECT? MY ISOTETRIC BLAST SHOULD HAVE DISINTEGRATED YOU, BUT MOST OF IT SIMPLY PASSED THROUGH YOU...

I'M S'LOKK, BY THE WAY, CHIEF SCIENTIST FOR THE MOBOX EMPIRE. WOULD YOU CARE TO TELL ME WHAT YOU'RE DOING ABOARD OPHIDIUS?

YOU CAN HAVE MY NAME, RANK AND SERIAL NUM --

NO, ON SECOND THOUGHT, I'M NOT EVEN GOING TO GIVE YOU THAT.



BUT IF YOU THINK THIS LITTLE LIGHT-SHOW IS GOING TO HOLD ME...



...THINK AG-

FRRZZZ

AAAH!!!



OH DEAR. I WAS GOING TO WARN YOU...

THIS FORCE-FIELD IS A NEURAL-STATIC NET. DISTURB IT AND AN ENERGY SPIKE IS FIRED DIRECTLY INTO YOUR BRAIN...

YOU MIGHT BE ABLE TO PASS THROUGH IT, BUT YOU'LL BE A VEGETABLE IF YOU DO.



MAJOR H'RAKK AND DETAINEE TO SEE PRESIDOR B'ROSTT...

THE PRESIDOR HAS BEEN INFORMED OF YOUR ARRIVAL. MOVE FORWARD.

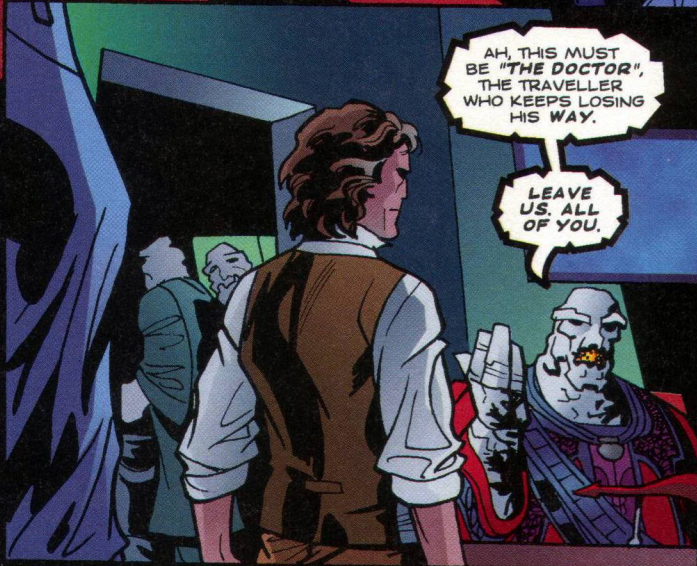


ELDER T'KONN OF THE NORTHERN CLANS HAS REPEATED HIS REQUEST TO SPEAK WITH YOU, PRESIDOR...

T'KONN?

THE OLD FOOL WHO'S BEEN CALLING YOUR CONSCRIPTION PROGRAMME A "BLOW AGAINST PERSONAL LIBERTY"...

TELL THE OLD FOOL I'M BUSY. FOR THE NEXT YEAR.



AH, THIS MUST BE "THE DOCTOR", THE TRAVELLER WHO KEEPS LOSING HIS WAY.

LEAVE US. ALL OF YOU.



WE HAVE MET BEFORE.

YES... UP CLOSE, I SEE IT NOW...

YOU'RE THE MOBOX WHO KILLED DESTRII.

YOU MEAN THE ALIEN WHO MURDERED MY LIFE-MATE, K'YRUSS? SO I DID. WITH GREAT PLEASURE.

I CAUGHT MOST OF YOUR **SPEECH, B'ROSTT. STIRRING STUFF...** I PARTICULARLY LIKED THE BIT WHERE YOU TORE THE **GOROLITH** APART WITH YOUR BARE HANDS.

IT'S FUNNY, I DON'T RECALL YOU EVEN BEING **PRESENT** WHEN IT DIED, BUT THEN MY MEMORY'S **ATROCIOUS...**

AMENDING CERTAIN EVENTS WAS **NECESSARY**. WHEN DETAILS OF THE OPHIDIAN INVASION PLAN WERE MADE **PUBLIC**, THERE WAS **WORLD-WIDE PANIC...**

THE MOBOX HAVE FACED NO **SERIOUS THREAT** IN CENTURIES. WE HAVE GROWN **COMPLACENT** -- EVEN **CHILDLIKE** -- IN OUR POWER...

MY PEOPLE NEED A **HERO, DOCTOR** -- SOMEONE TO **GUIDE** THEM, GIVE THEM **ASSURANCE**.

AND YOU **VOLUNTEERED**. THAT WAS DECENT OF YOU.

YOU **MUST** KNOW THAT ANY OPHIDIANS WHO MAY HAVE SURVIVED WON'T GIVE YOU ANY MORE **TROUBLE**. WHY NOT REPAIRING OPHIDIUS?

THERE WILL ALWAYS BE NEW ENEMIES **SOMEWHERE**. WHY NOT TURN THEIR WEAPONS **AGAINST** THEM?

LOOK, I ONLY RETURNED BY **MISTAKE** -- IF YOUR SOLDIERS WILL MARCH ME BACK TO MY **SHIP** I'LL BE ON MY WAY.

VERY WELL, DOCTOR. **LEAVE** AND DO NOT RETURN...

WE HAVE HAD OUR **FILL** OF ALIENS.

DON'T WORRY, B'ROSTT. I COULDN'T BE **LESS INTERESTED** IN YOUR **POWER GAMES**.

I'M ON A **PERSONAL MISSION**.

...IT'S A SHAME YOU'RE BEING SO **UNCOOPERATIVE**. WE'RE VERY **BUSY** HERE -- I'M AFRAID I CAN'T GIVE YOU ANY MORE **TIME**.

STILL, I'D BEST INFORM B'ROSTT OF YOUR **PRESENCE...**

ALRIGHT, SHAYDE, TIME TO PAY THE **RENT** -- YOU MUST KNOW A WAY **OUT** OF THIS. LET'S HEAR IT.

I BELIEVE I HAVE DEVISED A METHOD OF **ESCAPE**, FEY. HOWEVER...

WELL?

I DO **NOT** BELIEVE YOU WILL **LIKE** IT...

...OF COURSE, I'LL LEARN MORE AFTER THE **DISSECTION**, BUT I'M INVOLVED WITH THE FINAL STAGES OF THE **RESTORATION** NOW...

YOUR PRISONER IS CLEARLY IN LEAGUE WITH THE **DOCTOR, S'LOKK**. I SUSPECTED HE WOULD HAVE **ALLIES**.

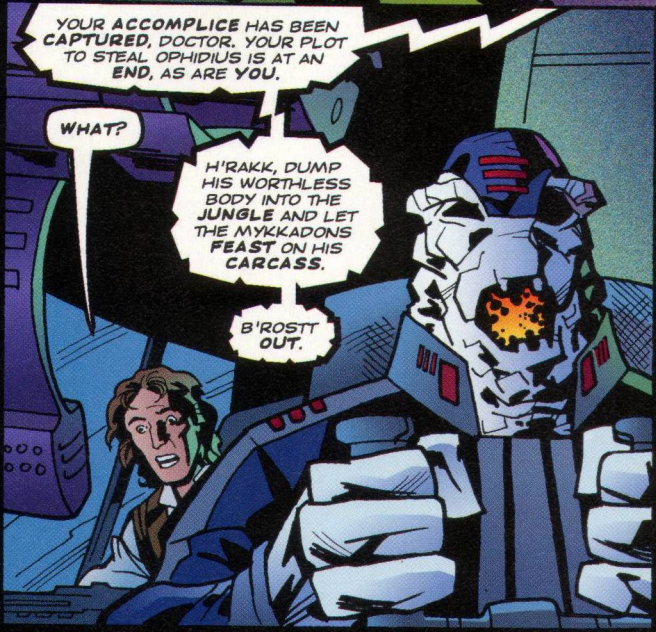
ONE MOMENT...



MAJOR H'RAKK, THIS IS YOUR PRESIDOR SPEAKING. IS THE DOCTOR WITH YOU?

AYE, SIR...

GOOD. I WANT HIM TO HEAR THIS...



YOUR ACCOMPLICE HAS BEEN CAPTURED, DOCTOR. YOUR PLOT TO STEAL OPHIDIUS IS AT AN END, AS ARE YOU.

WHAT?

H'RAKK, DUMP HIS WORTHLESS BODY INTO THE JUNGLE AND LET THE MYKKADONS FEAST ON HIS CARCASS.

B'ROSTT OUT.



OH... BUT... AH, F'ROPP'S INNARDS...

SORRY ABOUT THIS, DOCTOR... Y'SEEM LIKE A REGULAR SORT T'ME, BUT... WELL...

ORDERS IS ORDERS.

H'RAKK, THIS IS ABSURD! YOU DON'T HAVE TO KILL ME!



I DON'T WANT-

KRASSH!

HEY! HOLD STILL, Y'LITTLE --!



WH-?!

I HATE AUTO-PILOTS, DON'T YOU? NO STYLE, NO IMAGINATION...

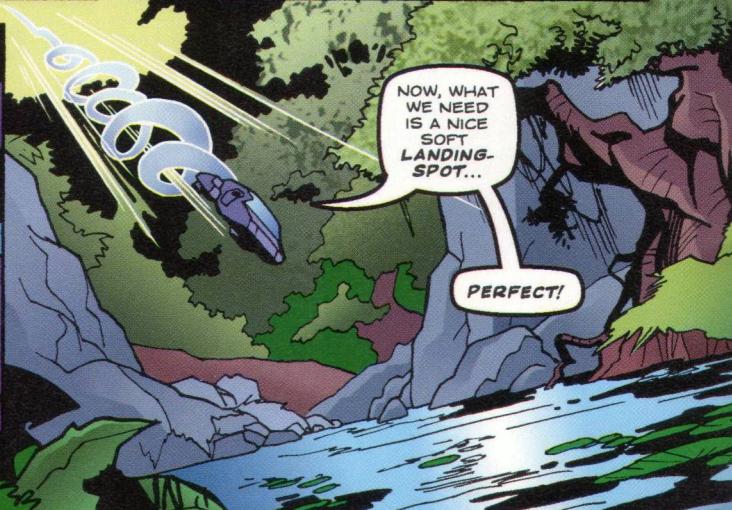
FLYING'S AN ARTFORM FILLED WITH SO MANY SUBTLE NUANCES...



WWHOOAA!

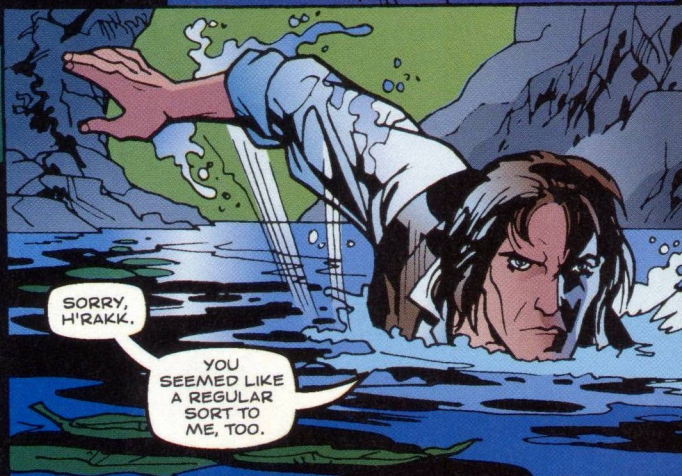
THIS ONE'S CALLED A BARREL-ROLL, BY THE WAY...

THWAK!



NOW, WHAT WE NEED IS A NICE SOFT LANDING-SPOT...

PERFECT!



SORRY, H'RAKK.

YOU SEEMED LIKE A REGULAR SORT TO ME, TOO.



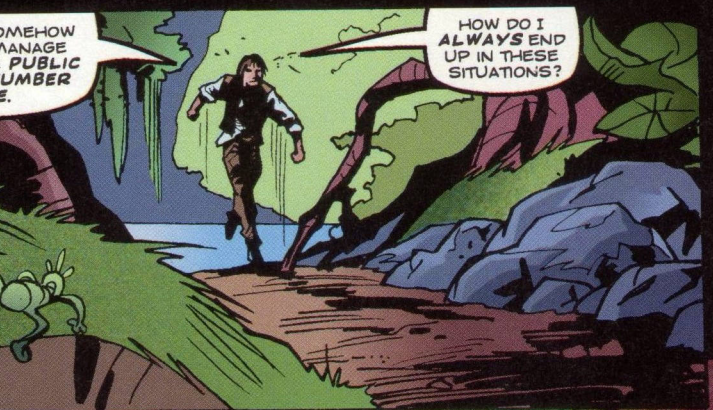
SO NOW WHAT, DOCTOR? TRUDGE BACK TO THE VILLAGE? FIND ANOTHER FLYER? DODGE ALL THE TRIGGER-HAPPY SOCIOPATHS YOU'RE BOUND TO MEET ALONG THE WAY?

SOUNDS LIKE A PLAN...

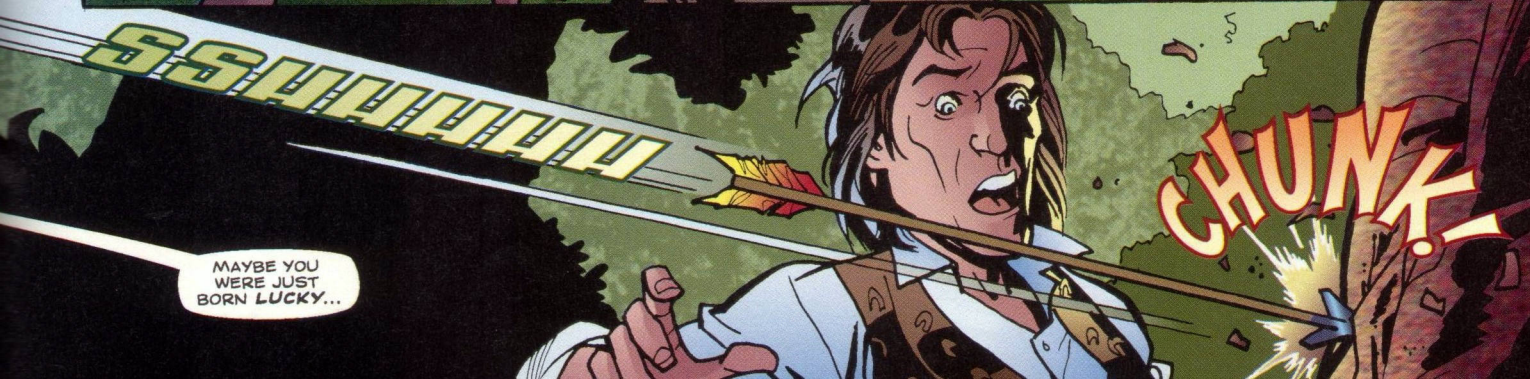


FOR *ONCE* I WASN'T IN A MEDDLING MOOD. FOR *ONCE* I WAS HAPPY TO LEAVE THESE IDIOTS TO THEIR STUPID *PARANOIA*, THEIR STUPID *RHETORIC* AND THEIR STUPID *APOSTROPHES*...

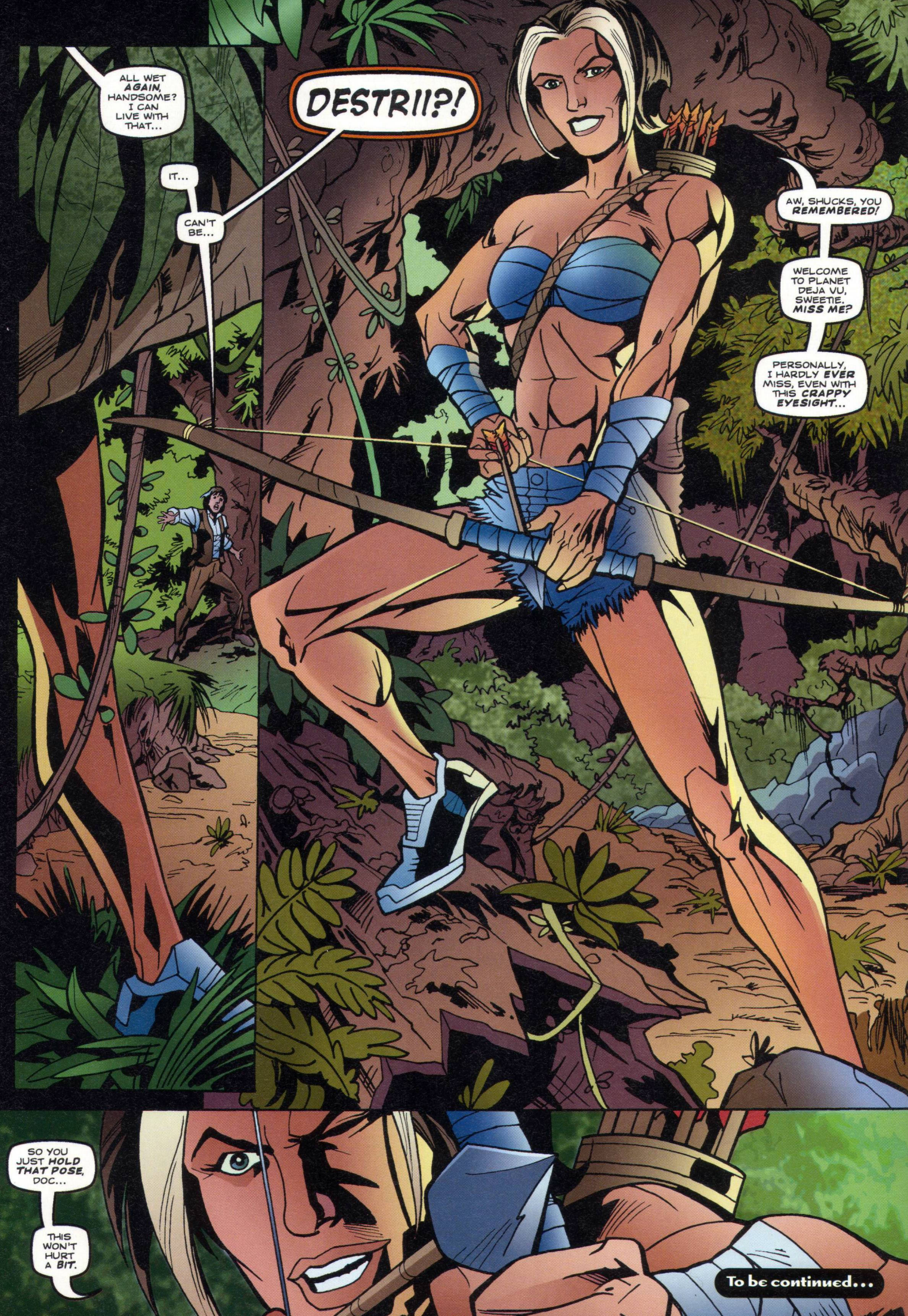
AND YET SOMEHOW I *STILL* MANAGE TO BECOME *PUBLIC ENEMY NUMBER ONE*.



HOW DO I ALWAYS END UP IN THESE SITUATIONS?



MAYBE YOU WERE JUST BORN LUCKY...



ALL WET
AGAIN,
HANDSOME?
I CAN
LIVE WITH
THAT...

DESTRII?!

IT...

CAN'T
BE...

AW, SHUCKS, YOU
REMEMBERED!

WELCOME
TO PLANET
DEJA VU,
SWEETIE.
MISS ME?

PERSONALLY,
I HARDLY EVER
MISS, EVEN WITH
THIS CRAPPY
EYESIGHT...

SO YOU
JUST HOLD
THAT POSE,
DOC...

THIS
WON'T
HURT
A BIT.

To be continued...

BURTONS

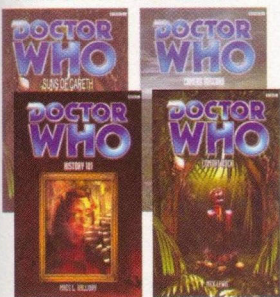
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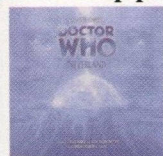
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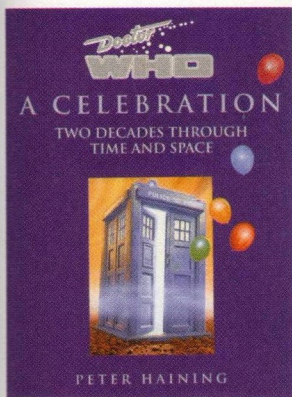
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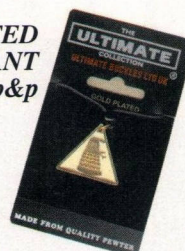
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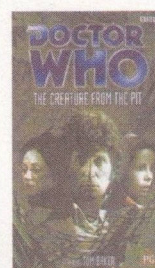
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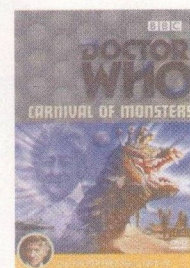
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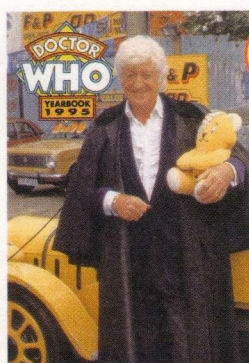
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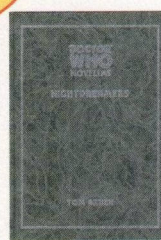
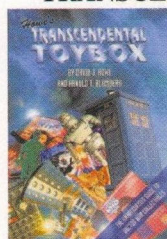
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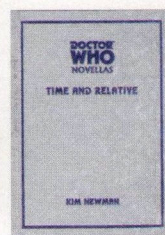
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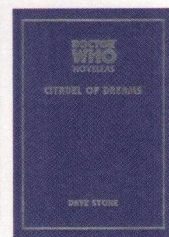
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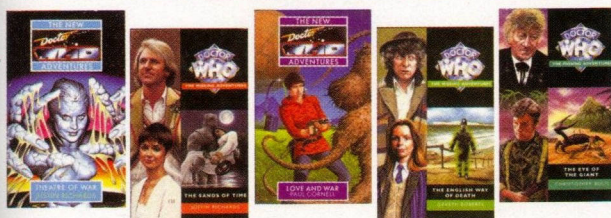
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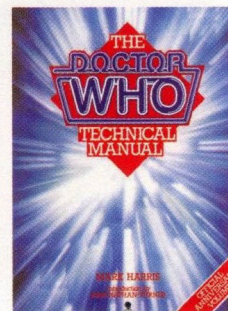
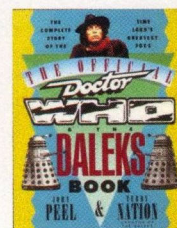
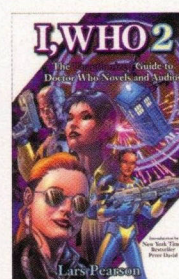
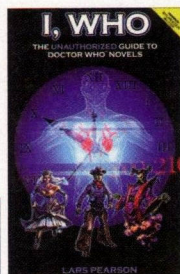


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STREET SPIRIT

FRIEND TO THE RICH AND FAMOUS? THE SON ERIC ROBERTS ALWAYS YEARNED FOR? TERRIBLE TIMEKEEPER? CAFFEINE ADDICT? YES WAY! **YEE JEE TSO** TALKS TO BENJAMIN COOK ABOUT THE LIFE AND DEATH AND, ERM, LIFE OF THE TV MOVIE'S "ASIAN CHILD", CHANG LEE ...

It was in the city of London that DWM finally put Yee Jee Tso on trial. "I'm here for a while, actually. I like London. I like England in general. I have friends over here." They say he listened calmly as his list of evil crimes was read: "I used to come over here once a year," he confesses, "but I haven't visited for, like, five or six years now. I should hang out here more often." Then, he made his first – and, I thought, somewhat curious – request: "A mineral water, please. I'm out of my head on caffeine." It was a request that I should never have granted ...

Actually, that isn't true. Yee Jee has every right to be assisted by Evian or off his face on coffee, having spent the last month touring the UK – courtesy of Doctor Who retailer 10th Planet – meeting fans at signings, collectors fairs, and conventions. He must be exhausted. "I need some sort of psycho-stimulant to make me normal, which is an unfortunate effect of growing up in Vancouver." He has been downing cappuccinos all morning. "And I might have gone one coffee too far! I needed something to wake me up. 'Why do I feel so tired?' I was wondering, like, 'Why am I so uninteresting? Oh Christ! I haven't had any caffeine!'"

When he landed the role of Chang Lee in the 1996 Doctor Who TV Movie, did Yee Jee have any idea of what he was taking on? "Well, sort of, but ... Actually, no. Completely no. I was told that it would be a bit hectic for a while and then, if Doctor Who was taken up as a series, it would be, like, really hectic, but ... People haven't been stalking me or sitting around outside my house taking pictures, thank God, but some fans can be a bit annoying. I had one person – at a Doctor Who convention in the States – who started complaining to me about inconsistencies in the storyline. I realise that there are certain things about the TV Movie that some fans don't like," he shrugs, helplessly, "but I'm sorry, I have no control over it. He was getting quite aggressive; I was, like, 'Leave me alone! I can't do anything for you!'"

Was Yee Jee – a native Canadian – familiar with Doctor Who before appearing in it? "When I got the audition, I was, like, 'I remember seeing Doctor Who as a kid' – but I had no idea that it had such a following. The first convention that I went to was in Toronto," he beams, "and I was, like, 'Holy smokes! I've never seen anything like this before!' People came in Doctor Who costumes, and Star Trek costumes, and one guy walked in dressed as a TARDIS." Isn't that a little scary? "Well, maybe – but the whole point of the film and TV industry, I think, is the chance to escape. And Doctor Who fans are turning this method of escape into a way of expressing themselves, right?" Does Yee Jee enjoy being adored? "Yeah – it's been fun so far!"

"I try to treat everybody like a human being," he maintains, "but there is this fallacy that people who are on TV have something that other people don't. I'm of the belief that any person – anyone – who has the perseverance to do it could be an actor, because it doesn't take a lot – just training, like anything else. There shouldn't be any distinction between me and someone who works at, say, a coalmine. I mean, they do their job, but I couldn't do it. I

could be a big fan of coalmines! And next time I meet a coalminer, I'm, like, 'Oh my God! You're the coalminer from that coalmine that I went to!'" He pauses for breath. "Am I talking too much? My coffee hasn't kicked out yet, so I'm jabbering away. Tell me to shut up if I'm talking crap."

Yee Jee exudes an incredible enthusiasm – for just about everything. And it's infectious: I too, before long, feel out of my head on caffeine – and I've only been drinking water. "Let me tell you," he smiles, lighting up a cigarette, "I never knew that I wanted to have anything to do with acting, except that I used to be quite a good singer. And our school had a good drama programme, which was mixed into the music programme, so we put on musicals – West Side Story and all that – and I was pulled into them because I could sing. And then, almost by accident, I got my first job – on a Heritage Canada Foundation commercial. I was totally nervous, and jabbering away, and I screwed up my lines – but that was what they wanted for the character, you see, so I got the part!"

"We were filming up in Hope," he remembers, "which is this little nowhere town – the one bar there has, like, one pool table – and everybody was dressed up in 1800s costumes, and I'm, like, 'This is so cool! I feel as though I'm 100 years back in time.'" He hums what sounds like the opening bars of the Doctor Who theme. "And I thought, right, this is what I want to do for a living: 'This is fun,' I thought, 'and, erm, you're going to pay me? Holy smokes! I never made a conscious effort,'" he stresses. "I kind of fell into acting by accident." And not for the last time ...

"A fluke," he asserts, modestly explaining how he came to be cast as Chang Lee. "There were general auditions, and it came down to me and two other guys. Actually, I know one of them – he's a good guy – but what it came down to, really, was that I was an hour-and-a-half late for my callback audition. They were sitting around, getting bored, waiting for me to turn up, apparently – but that was what they wanted for Chang Lee! Somebody that would come in late, you know, and not give a damn. I got the part for that reason – that I was an irresponsible dickhead."

Irresponsible or not, Yee Jee considers Chang Lee hugely significant in the context of his career: "I had done multiple seasons on one Canadian show – like, a regular part – but Doctor Who was my first experience of working on a film from beginning to end, because Chang Lee was a relatively main character. As far as supporting roles go, you don't really get much bigger, so I was excited to do it." What did Yee Jee make of Chang Lee? "A pretty confused guy. I thought a lot about his history. There were certain aspects of his character that I was comfortable with from the start. He was in a troubled state. His friends had just gotten killed. He was having major problems with his family, trouble with Asian gangs, trouble with his past ... I mean, I was never a member of a gang or whatever, but I know what it's like to hang out with people like that. I've been on the other side of the tracks. I've had a gun waved in my face before. I had those sorts of experiences to draw on."

"A lot of actors – really talented actors, actually – make their characters





7A →



9A →



8A →



7A →



6A →

6 →

separate from themselves," notes Yee Jee, taking a thoughtful drag on his cigarette, "which is great if you can do that. Maybe I'll aspire to work that way one day. The other way – and a lot of good actors do it this way, too – is to find things about the character that are similar to yourself, bringing them out, and building on that. I found that I could do that fairly easily with Chang Lee." Earlier drafts of the script contained much more emotionality for Chang Lee than made it to screen, but Yee Jee still kept the character's experiences in mind: "I wanted to show that he was more introverted – doing things out of the confusion of what had happened, as opposed to being outright evil." Did Yee Jee see Chang Lee as a good guy, then? "Yeah, sort of – but as a bit of a bad guy, too, right? You have a lot of fun playing baddies – whipping guns out, pushing people around ...

"Apparently, if I do my hair a certain way," he reckons, "and if I give a certain stare, I can look

kind of like a mentor to me. I really appreciated a lot of his advice. He sort of took me under his wing." Not unlike the relationship between the Master and Chang Lee? "Very similar, actually. I don't know whether he did that on purpose, like, as an acting exercise – put us, the actors, into that same situation – but if that chemistry came across on screen, I mean, it was because of what was happening on set. And it was mostly his doing – he was the one who set up the situations so that would be possible." So, erm, was Yee Jee the son that Eric had always yearned for? "Heh, heh! I just, kind of, played along with Eric, which was, er ... Hang on! That is what the Master did with Chang Lee! Oh no – life imitating art! How cheesy."

Okay, then, what was Eric's best piece of advice? "Hmm, well, he said to me, actually, 'At some point, I got a reputation for being a dick on set' – and he, sort of, advised me, 'Don't be that way. Don't let the



'ERIC ROBERTS WAS A MENTOR TO ME. HE TAUGHT ME A LOT'

quite intimidating, but I don't think so at all. I look in the mirror, you know, and think, 'What a wimp! Look at this guy!' What, I wonder, does Yee Jee remember of working with master villain Eric Roberts? Doesn't he have a bit of a 'reputation'? "Chang Lee and the Master spent a lot of time together," points out Yee Jee, "so I had to spend a lot of time with Eric. I had heard stories about him, but I didn't want to take them as fact. I like to give everybody a fair chance. I'd appeared with Eric previously, on a movie called *Past Perfect*, but I hadn't had a chance to talk with him much. For some reason, though, on *Doctor Who*, the first conversation that I had with Eric ended badly. There was some kind of miscommunication, I think, or I must have been nervous. Our conversation ended with: 'Oh f— off! Let's just, like, not talk to each other!' And I was, like, 'Oh no – I've screwed up! Eric Roberts hates me. I'll never work in this town again!'"

Fortunately, Roberts wasn't one to hold a grudge. "As it turned out, he was one of the most helpful people to me on set. He was constantly giving me advice about how to treat your peers, how to stand up for yourself, how to work with directors, how to explore different aspects of the character ... He was

business get to you so that you get jaded and worn down and give up on people. Be nice, right? Be easy to work with.' For him to say that to me was, well, really nice. I've seen him since then. He's always been nice to me." And what did Yee Jee make of Robert's portrayal of the Master? "Wonderful! A lot of fans that I've talked to have said that it's, erm, different, but they really enjoyed it nonetheless." A bit camp, wasn't it? "Well, yeah – but he can throw on the bad guy thing really well. I mean, they had him dressed up in huge collars ... Very extravagant! 'Bwa-ha-ha-ha-ha! I'm going to kill you now!' He fit perfectly with that. It totally worked."

Yee Jee particularly enjoyed the comedy interplay between the Master and Chang Lee: "Yeah," he exclaims, "I love comedy. My girlfriend's a stand-up comedian, so I learn things from her. I've always loved comedy acting, but I don't think they film much comedy in Vancouver. I would love to work on a situation comedy. Every actor wants to ride a horse and brandish a sword, but I'm mostly up for either the evil guys, who can go over the top, or good guys that are funny. And comic relief is good for you, right? Scientifically," persists Yee Jee, "they've proven that!"

What does he remember of TV Movie's director, Geoffrey Sax? "One of the best directors that I've ever worked with," he raves. "I get along with English directors for some reason. My great-grandmother was British, so maybe it's in the genes or something. Whenever I walk into an audition and see an English director, that ups my chances of getting the part, I think. And Geoffrey was great. The only time we had any falling out at all was when I was late on set one time – but wasn't that to be expected? You hire a guy for being an hour-and-a-half late to his audition, well, of course he's going to show up late for work one day! Geoffrey just turned around and scowled – whipped me one, you know – and muttered something like 'We wanted to start ten minutes ago' under his breath. And I just wanted to run away!"

I did working under pressure detract from the enjoyment of making the movie? "I work well under pressure. I kind of get off on stuff like that – but yeah, it was a bit distracting, I must admit. I might have let things go a little bit. You let the pressure get to you. I could probably do the role better now, but I'm sure every actor looks back like that. Maybe I would have found a way to keep the characterisation free from those distractions." After a week of read-throughs and rehearsals, the TV Movie was shot in an "extraordinarily short" amount of time and, with some heavy stunt work and special effects, ran considerably behind schedule. "Geoffrey Sax was stressed out," Yee Jee admits. "He had to shoot this movie in less than four weeks, I think, which is nearly impossible. He went over schedule, which would have cost the people in charge more money than had they allowed him the time that he needed in the first place. The whole shoot was tight, so we had to compromise to get the film finished."

One such compromise was the fight sequence at the end of the movie. "The Master was supposed to pick up Chang Lee and throw him across the room," he clarifies, "and they were going to hook me up on this harness thing, and I was going to fly through the air ..." He waves his arms about enthusiastically. "And then I'd fall down, and I'd land, and I'd die – and I was, like, 'Cool – I've died a few times in shows, but I've never been thrown about like this!' When it came down to recording that scene, I was, like, 'Okay, let's do this!' – and they were, like, 'We've changed it all. You're just going to get your neck broken and fall down.' I was, like, 'Oh.'" And, erm, how does it feel to hold back death? "Very different to how I'd imagined! A lot less spectacular!"



Even so, Yee Jee has been somewhere that most of us have never been ... What, I ask, is Vancouver like to work in? "Great! There is a certain comfortableness in knowing that, when I'm done on set, I'm going to go home, my girlfriend's right there, and we can just, like, go to bed. I like to travel, too – everybody's on a field trip, almost, which is fun – but hey, I also like to make my own breakfast in the morning!" Is there much difference between how British and North American actors work? "I would say so. The neat thing about actors based in England is that they get the opportunity to do a lot of theatre, which you don't necessarily get if you're working in North America. Actors trained in England have a more traditional, classic style of acting – from what I've seen. I mean, not every English actor is like that, obviously. The people acting in *WestEnders*, or *EastEnders*, or whatever that show is – I'm sure they didn't go to theatre school for 100 years to figure out how to act!" Quite.

The English actor cast in the title role for the TV Movie was, of course, Paul McGann, who was "a pretty nice guy and everything, but he kept himself to himself, you know – cordial but quite shy. Certain actors seem to live vicariously through their characters. If you go to talk them, they're very quiet and they don't have much to say, but you put them in a role ... When Paul was in character, he really jumped into it." How aware was Yee Jee of McGann finding

his feet in the role? "I had heard – though this may not be true – that he wasn't totally happy with what he did, but I think that his portrayal worked. His portrayal was slightly neurotic, more insecure, and that sort of thing intrigues me. Why does the main character have to be together all the time? I want to see the leading character have faults. That makes me feel better about myself."

With appearances in *Sliders*, *The Outer Limits*, *The Sentinel*, *Seven Days*, *Stargate SG-1* and *Dark Angel*, Yee Jee is no stranger to science fiction. How, then, did those shows compare to working on *Doctor Who*? "You don't have people working on *Stargate*, say, that are long-term *Stargate* fans, as the show wasn't around five years previously," explains Yee Jee, taking a swig of water, "whereas everyone on *Doctor Who* had this childlike excitement ... The history added a totally different feel. The people making the props and the sets were, like, 'Ooh, look at this! Look at the TARDIS we made! Oh my God! Check out the console!' And everyone was pressing buttons and flicking switches. The TV Movie had this wonderful, kind of, playfulness about it. That exists to a certain degree with any sci-fi show, I guess, but you don't get the same kind of crew enthusiasm on something like *Stargate* or *Dark Angel*."

Yee Jee has fond memories, too, of *Doctor Who* producer Philip Segal, who was "the guiding light, I think. He knew a lot about *Doctor Who* – I mean, a lot!

SEARCH FOR THE HERO



SAINT OR SINNER? FRIEND OR FIEND? CHANG LEE CHOSE THE DOCTOR OVER THE MASTER – EVENTUALLY – BUT WHAT WOULD YEE JEE TSO DO IF FACED WITH SIMILAR MORAL DILEMMAS? IS HE THE SALT OF THE EARTH? OR THE PRINCE OF DARKNESS? LET'S FIND OUT ...

What would you do if you found an abandoned wallet stuffed full of cash?

"Hmm. I do a lot of thinking, like, for every decision that I make. My girlfriend is more of a shoot-from-the-hip kind of person – she stands by certain morals, never breaks them – whereas I weight up each situation. Is this wallet full of a someone's rent? Or was this person planning to spend the money on getting drunk? A wallet with ID must be returned no matter what, but as for the cash ... I would be, like, 'Hmm! What does this guy look like? Does he look as if he could spare the money?' If he looks better off than I am, or as if he'd spend the cash on a hooker, or even if he just looks like a dick, then screw it – I'd take the money!"

You discover your best mate's girlfriend is cheating on him. Do you tell him?

"I wouldn't come out straight with, like, 'Your girlfriend's cheating on you' – but I'd definitely point him in the right direction: 'Look, man! Get away from this chick! Trust me!' My friends are like my family, right? I'm an only child. I love my parents, of course, but the people that I bonded with the most while growing up were my friends. I've only known my close group of friends for five or six years, but in that time we've gone through a lot together. These people are like brothers and sisters to me, so I wouldn't hesitate to find a way to let them know if someone was cheating on them. As long as no one was cheating on me ..."

You find Sylvester McCoy lying in a gutter muttering something about timing malfunctions? What do you do?

"Go through his pockets and take his money! What else? Heh, heh! Nah – I'd get some help. Is he pissed? Even if he were, I'd help him out. Of course I would. Sylvester is a nice guy. No one should leave anybody lying in the gutter. I'd like to think that, whatever I was doing, I'd take a moment to think: 'Wait a minute. What's the humane thing to do?' And especially if it were Sylvester! That is something that we're really missing in this world."

You're handed the TARDIS keys in a paper bag. What do you do next?

"Have a laugh! I've always been interested in what goes on at the far reaches of the Universe. I might be a little bit scared at first, so I'd bring some people with me – all the people that I really care about. I'd go grab my girlfriend, Louisa, and some of my best friends. I'd be, like, 'We could hang out in Vancouver, right? Or – or! – we could go travel the Universe!' They'd be, like, 'Er – okay.' I'd invite a whole load of people aboard, set the coordinates for 'as far away as possible', wire up the TARDIS stereo system, and party up big time in space!"

If you could have anything, anything at all, what would that be?

"Heh, heh! Money? Or power? Or sex?" **Think bigger!** "Or all three? All those things are very alluring. We all go through different phases ... At one point, I'd have said right away, 'I want love! Eternal love!' – but at another point, I'd have said, 'Money! Tons of it! So much money that I don't know what to do with it!' What is it, in the end, that people who work their asses off – or sleep with tons of other people – are actually looking for? Hmm. I'd like to have the ability – in any situation, at any time – to snap my fingers and, all of a sudden, feel total contentment. I would be bathed in a bright light, right, and a booming voice would say, 'Don't worry, Yee Jee – everything is okay!' Heh, heh! Wouldn't that be cool?"

What would you do with two bags of gold dust?

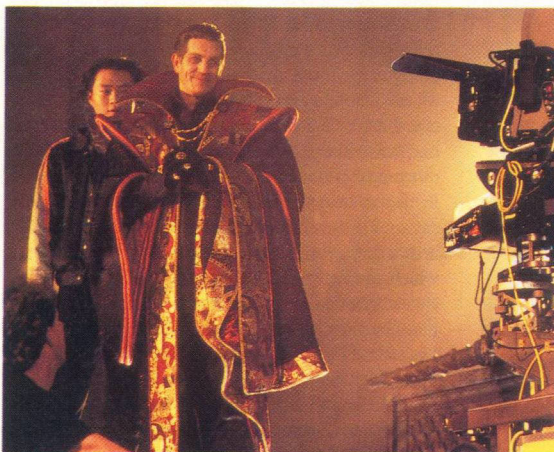
"I would like to have seen what Chang Lee did. Has a whole bunch of gold changed his life? Or has he lost it all? Did he learn anything from his experiences? Myself? I'm not in a position to give the gold away to charity. I mean, no way! Right now, I'd pay off some of my debts. And take care of my friends. And my mom – I owe her tons of money, so I'd at least give her one bag. I mean, c'mon! Do something for the lady. She's bent over backwards for me. I would take care of the people around me who have helped me out through some rough times."

It's nice to have a producer who cares about the show on more than a money level. That doesn't usually happen. I'm not going to say that every producer in the world is a money-hungry asshole – but it was pretty unique for a producer to be that passionate about the movie on an artistic level. And on a financial level too, you know, because producers have to keep the show going – they're totally necessary – but it just so happened that Philip loved the concept of the show. He loved putting the project together. And it's that love that makes good work."

So, does Yee Jee consider the Doctor Who TV Movie 'good work'? What is his overall assessment of the film? "Well, I think ... Okay, there were certain ... I mean, first off, I think 'am I entertained?' – and yes, the movie is entertaining. The only problem was that, because of the way that the funding was arranged, there were too many different parties involved. The production team thought that they could take certain risks, tweak certain things, and try to move Doctor Who forward in a new direction, which I think would have been great were Doctor Who fans not so resistant to change. People seemed pissed off with the kiss and the half-human thing, whereas I, looking at the movie from the point-of-view of someone who was never attached to the old show, thought that those were great ways to start a new series. I mean, why not add a little humanity to the Doctor?"

"We had, it seemed, insurmountable problems to deal with," considers Yee Jee, "to make the project work – and I think we did a phenomenal job. Obviously, people are going to complain that, like, 'This British show was hammered away and turned into an American thing' – but I don't think people should see it that way. If people could accept

that it was just a new direction, then it might have eased the way for a new series. Perhaps we should have gone even further? I mean, by now, we could have made Doctor Who into a darker, Angel-like sci-fi thing in which the Doctor has, like, some mental problems. People are fascinated by that kind of thing – vampires, and darkness, and a little bit of evil in the good guy. Maybe we should have gone all out and said, 'Screw it! We're going to turn Doctor



Who into an American show!' I'm not saying that British shows are no good, or that the British version of Doctor Who was crap, but we might as well have gone all the way."

"I'm not against Americanisation of things, okay, but ..." He tails off as a thought crosses his mind "Actually I'm a Canadian, so I am, really! We have to be against Americanisation or we'd be American right now!"

Would Yee Jee have stayed on had Doctor Who been taken up as a series? "Yeah, I think so. Chang Lee wasn't killed off, so the story was left open. And it does seem that the character was well received – unless people are just saying that to me to be nice – so I would hope that I would have been back. I would have been happy to go whichever way they wanted with that character."

How disappointed was Yee Jee that Doctor Who was not developed into a series?

"Whenever you work on a project," he replies, finishing off his mineral water, "it sort of consumes your life. You put a lot of effort into it. Everyone poured a

'MAYBE WE SHOULD HAVE DOCTOR WHO'

lot of love into Doctor Who, yet still they got the project done and made it a watchable film.

"Once you are consumed by a project, you always think that it will do really well. You've put your heart and soul into it, which was totally the situa-

tion on Doctor Who. Everyone worked so hard, so we were all really optimistic. You lose all sense of objectivity. You never know what the audience will want or not want, but we knew at the back of our minds that we had a lot of obstacles to overcome on that movie. It was kind of a gamble, but we took a good shot at it, right? I'm pleased with how it turned out, but, yeah, it was disappointing that it ended there."

B

ack in London, four days later, I catch up with Yee Jee at the recording of Big Finish audio drama *Excels Decays*; tomorrow, he will be back in studio for a different part in a different play,

Real Time, to be webcast by BBCi. And as if that isn't excitement enough, Reeltime Pictures' Keith Barnfather is in studio filming a Yee Jee video documentary. Everyone wants a piece of him. Yee Jee looks tired – but happy. "I've only managed one cup of coffee so far!" Is he following what *Excels Decays* is about, then? "Roughly, yeah – but the one that we're doing tomorrow looks easier to follow." And who does he play in *Real Time*? "From what I've read of it," he grins, "I play a good guy, a nice guy, and he's, like, a Cyberman expert, which is kind of hard for me – I don't know anything about Cybermen. I'm going to have to ask a few questions about that beforehand."

Has Yee Jee a special technique for audio acting? "If there is one, I don't know it. I'm not a well-trained vocal actor. What's good about it is that you're free to do anything that you want physically. You don't have to match what you're saying to how you look. In a way, audio acting is easier, but it's more difficult to do really well, which I'm not sure that I can do at the moment."

Excels Decays has reunited Yee Jee with Sylvester McCoy – much to the pleasure of both men. "Yeah, he's great! Sylvester is a good guy to work with. I was talking with him about the TV Movie earlier today. The section of the movie that we were in together mostly involved him lying on the ground, shivering to death! This place, Chinatown – it was freezing,

COULD HAVE MADE MORE AMERICAN?"

okay? And we had to film everything there in five days, so we were working, like, 18-hour days back-to-back. And Sylvester had to come out of his police box, fall down on the cold ground and die! And he did this without complaining once. He was never worn down to the point that he was, like, 'I'm not doing this anymore! Get me back to my trailer!' He was nice about it. He was a good sport that way.

"Sylvester has comedy in his blood," laughs Yee Jee. "I mean, he could be in the middle of a tragedy, but he'd still come up with something funny to say. He doesn't even need to do anything to be funny. He just can't help it. And that helps, you know, because one of the most important aspects of any production is the chemistry between actors. The script is just a guideline, right? I mean, you have words on a page,

but they don't mean much; what will make people interested is when those actors want something from each other – even if it's just, like, 'Do you want a coffee?' 'No, I don't want coffee.' 'What about tea?' 'Tea would be great.'" Yee Jee still has caffeine on his mind, I suspect. "There has to be a reason, though, why two characters are talking to each other, otherwise it wouldn't be in the script, but two actors talking without chemistry makes for a bad scene. If we put out own thoughts and feelings into what we do, however ... All of a sudden, you get this twinkle

in your eye, which could be because you're thinking about something else – like your girlfriend naked – but that is what makes the scene come alive."

The conversation inevitably turns to our favourite actors (Yee Jee nominates Kevin Spacey, Robert De Niro and John Malkovich, amongst others), and he seems quite clear about what qualities great actors must possess: "Hard work, perseverance, and dedication. I have actor friends who are famous," he divulges, "who've done a lot of work, they're millionaires, and they're great guys – I love partying with them – but for me, somebody who really deserves respect is somebody that has really worked for it. Blood, sweat and tears!"

"I haven't really bled, sweated and uh,

'tear-ed' enough to deserve what I have. I feel bad about that. I should go out there and swing a hammer at a rock a few times – make myself sweat to get what I've gotten."

Hammering rocks aside, I wonder what is on the cards for Yee Jee? "I've just directed and produced a short film with a group of friends," he reveals, "and I found out that I kind of have a knack for directing. We're entering our film into festivals, so I'm going to see how that goes when I get back home."

And more acting? "Acting is a very personal thing – different every time, it has to be organic. I have to come to terms with the fact that I'm never going to be, like, a Brad Pitt type person. I'm not a very good-looking, well-built, blonde, blue-eyed, Caucasian dude, you know, who ladies fall down in front of in droves! My path for this lifetime isn't to play those sorts of parts – but if anyone wants a curly-haired Chinese actor ...? There aren't many other places to look! I get the character roles, hopefully, where I pop up and say something funny. Or I'm the bad guy, and people are, like, 'Ooh, a menacing Asian man!'"

"I want to be one of those actor-director type people," Yee Jee enthuses. "I want to tell stories from my point-of-view, you know, as somebody who isn't Brad Pitt! How would someone who was born in a different culture, who has ties to China and Hong Kong, who has lived in Canada all their life, how would somebody like that tell a story? I want to make watchable stories, but I want them to be unique, from a different standpoint. That's what I want to do. I want to be a unique storyteller."

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7A

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9A

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6



Stress, as the late Douglas Adams once observed, is now a serious social problem in all parts of the galaxy. Nowhere is this more true, I would venture to add, than when it's the wrong kind of stress. Specifically, the wrong stress inflicted on a line of dialogue by an actor who hasn't quite understood its meaning.

Dear old *Doctor Who*, forever a hostage to the vagaries of its rapid turn-around and out-of-sequence filming, is littered with examples of actors who, having taken a cursory glance at the stick in question, proceed to grasp the wrong end of it with a wholehearted confidence that is nothing if not touching. To be honest, they can hardly be blamed; studio days are long and arduous, and are often separated from the accompanying location work by weeks or even months. You've been sweating under those hot lights all day. The make-up girl keeps blowing powder in your eyes. You just want to get home and feed the cat. And the flipping director wants yet another take! Frankly, the occasional wrongly emphasised line is hardly to be unexpected. Still, we're not here to justify such cock-ups. We're here to make fun of them.

While he may not have mucked up his lines with anything like the regularity of the legendary Fluffing Billy, Tom Baker proves, on close inspection, to be a past master at stressing the wrong word. One of my favourites comes in the last episode of *Logopolis* when, having ascertained that the Pharos Project is crawling with guards, Tom turns to Anthony Ainley and

The Five Doctors' council chamber scene is infamous

says: "I suggest we use *your* TARDIS." By stressing the word "your", he implies that using his own TARDIS would be an equally valid possibility – which, considering that at this point in the plot she's just materialised on the far side of the grounds, it jolly well wouldn't be. The correct emphasis should be: "I suggest we use *your* TARDIS." Mind you, I don't know if I can really find it in my heart to blame poor Tom for that one. It's confusing enough watching *Logopolis* – imagine what it was like being in it!

In fact, long before *Logopolis*, the wily TARDIS had been setting just such traps for the hapless Tom. When he first arrives in Renaissance Italy in *The Masque of Mandragora* (on location, and hence before the preceding studio scenes were recorded), he frowns and says: "Maybe that's why I stopped using the old control room." It's pretty evident that he has no idea what he's talking about: given that he's just used the old control room for the first time in ages, the stress ought to be "Maybe that's why I stopped using the old control room." But in all likelihood Tom hadn't actually read the TARDIS scenes properly yet, and may have thought the line was just a throwaway.

Lest anyone accuse me of victimising one Doctor to the exclusion of all others, let's turn our basilisk gaze on Tom's illustrious predecessor. In *Day of the Daleks*, Jon Pertwee commits a howler which, although not related to

the stress of a word, offers another dire warning of the continuity perils that stalk the unwary during out-of-sequence recording. He ad-libs a line to the effect that the scene in which he and Jo met their doubles happened only "a few moments ago" – a scenario which, on the day of recording, probably seemed entirely plausible and passed without comment. The only trouble is that our heroes actually make a round trip to Auderley House ("about 50 miles north of London", according to the Brigadier) in between those two lab scenes. Whoops.

And if you're after an example of Mr Pertwee mis-stressing a line, try the scene with Mr Brownrose in *Terror of the Autons*, in which Pertwee asks: "Right now, Brigadier, what's *your* problem?", as though he's already solved half a dozen other people's problems and the Brigadier's is next on his list. This is nonsense (arrant nonsense, even): the problem in question is the one that Brownrose has just brought to UNIT, so the line ought simply to be "Right now, Brigadier, what's *your* problem?"

Nobody's immune. Companions do it too, you know. In *The King's Demons*, Mark Strickson fixes the Master with a steely glare and makes the curious claim that "He is the *evil* one!", as though possessed of an intuitive ability to perceive that his fellow prisoner is in fact a character from Sevateem demonology. In fact, quite clearly, Turlough is merely protesting that Lady Isabella is releasing the wrong man – in other words, it should be "He is the *evil* one [ie – not me]."

I could go on. In fact, I think I will. In *The Robots of Death*, poor Tariq Yunus sounds as if he's trying to accommodate five different and wholly incompatible director's notes within his disastrous delivery of "Ah-ah! Says he heard the *scream*!", during which he valiantly succeeds in stressing every word except the correct one. And who can forget Paul Jerricho's timeless classic "No, not the *mind* probe"? Not me, try as I might.

Since we've now arrived (as every study of matters absurd eventually must) at *The Five Doctors*, perhaps we should conclude with the finest and most staggeringly sustained mis-stressing in *Doctor Who* (and, quite conceivably, television) history. In the infamously under-rehearsed and over-played council chamber scene, not one, not two, but three Time Lords conspire to sculpt a tripartite cock-up of majestic proportions. What happens is this: Terrance Dicks has written a slightly tricky but perfectly actable sequence of interruptions and subordinate clauses, in which each character picks up the baton of the ongoing sentence. Taken together, the sense of the lines should go: "The constitution clearly states that when, in emergency session, the members of the Inner Council are unanimous (which indeed we are), the President of the Council may be overruled." Instead, Paul Jerricho delivers his bit (up to and including "unanimous") as though it were a complete sentence, leaving his colleagues with no option but to do the same with their bits. The result is utter gibberish, albeit gibberish delivered with vigorous conviction by all concerned.

Small wonder that Philip Latham then casts his eyes skyward and mutters "What a ridiculous clause ..."

DWM

The Final Test

It's a game ... within a game! Well, actually it's a quiz ... within a magazine, but let's not quibble over terminology, eh? Answers next issue for the weak-minded among you!



What connects:

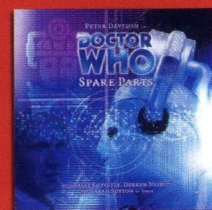
- 1 General Hermack, Alpha Centauri, Ky, and Davros?
- 2 *Inferno*, *Nightmare of Eden*, and *Warriors' Gate*?
- 3 Styre, the Graff Vynda K [pictured], and International Electromatics?
- 4 *Escape* (1948), *Will Any Gentleman...?* (1953), and *Arc of Infinity* (1983)?
- 5 Spiridon, Metebelis III, Zeta Minor, and Sarn?
- 6 *Revenge of the Cybermen*, *Meglos*, and *The King's Demons*?

Answers from last issue

- 1 Working titles: *War of the Robots*; *War Game*; *Warhead*; *The Cold War*
- 2 The actors who played them (Colin Jeavons, Neville Barber, Bill Fraser) all reappear in *K9 and Company*
- 3 Beta (*The Evil of the Daleks*); Beta (*The Krotons*); Beta Dart (*The Space Pirates*); Beta 2 (*The Hydrax's original destination in State of Decay*)
- 4 Each is only named in the closing credits – never by the characters in the story
- 5 The actors who play them (Vik Tabbian, Michael Sheard, Julian Glover, Isla Blair, David Yip, Alexei Sayle) all appear in various of the *Indiana Jones* movies
- 6 They're all referred to as *The Watcher*!

And finally, thanks to the two readers who pointed out that in *DWM* 318's *Final Test* I missed out a chart-topping *Doctor Who* actor – namely Brian Hibbard, who played Keillor in *Delta and the Bannermen* and performed on *The Flying Pickets'* *Only You*. Please don't tell me there are any others ...

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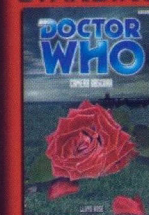
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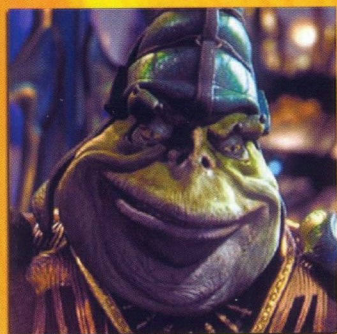
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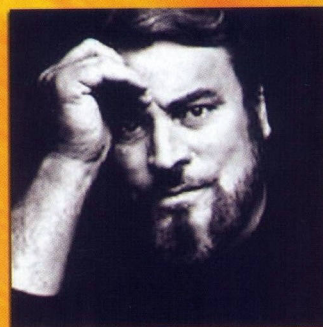
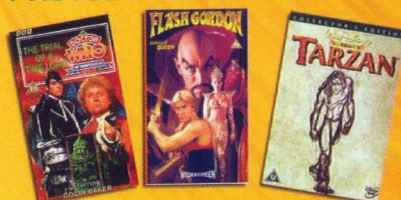
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SATURDAY 17TH AUGUST 2002
12NOON TILL 3PM

Signing copies of

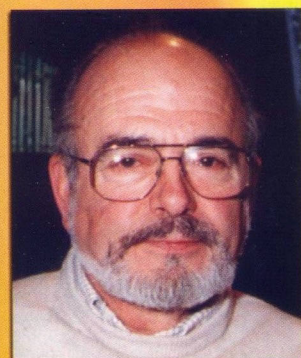
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NICOLA BRYANT & JOHN LEESON

SATURDAY 31ST AUGUST 2002
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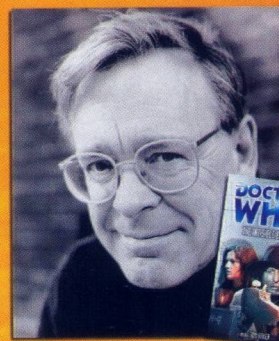
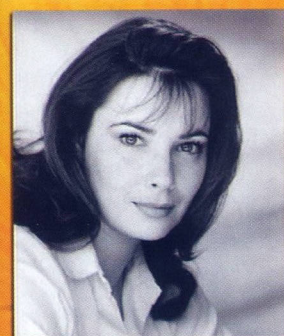
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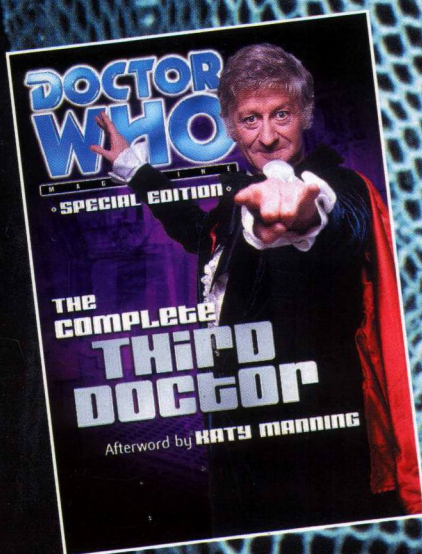
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